

"The Best Piano Method I Know"

Ignace Jan Paderewski

Ignace Jan Paderewski, world-famed pianist-statesman, after a careful examination of the master work of DR. WILLIAM MASON wrote

"Your 'Touch and Technic' is the best piano method which I know and I congratulate you on being the author of so masterly a work."

LISZT, GATTI, LOWITSCH, JOSEFFY, and scores of great pianists and teachers have praised this active and original technical system in the strongest terms. It is perhaps the greatest achievement in American musical educational work.

TOUCH AND TECHNIC (IN FOUR VOLUMES) By Dr. William Mason

Selling at \$1.00 each, this volume represents the basis of the artistic and technical success of Dr. Mason and countless disciples.

IT REQUIRES NO SPECIAL TRAINING COURSE TO UNDERSTAND. IT IS SELF-EXPLANATORY.

Dr. William Mason felt that the finest possible preliminary training was needed in combination with his *Touch and Technic*, and for this reason he was in constant collaboration with W. Mathews in the original issue of the ten grades of the

STANDARD GRADED COURSE OF STUDIES FOR THE PIANOFORTE

Designed to be used with *Touch and Technic*, although each work may be used independently of the other. These interesting, melodious, practical volumes, selling for \$1.00 each, have been the backbone of the musical educational progress of America.

"THE STANDARD GRADED COURSE" IS

THE MOST

THE MOST

Kindly let us send you with our compliments our 24-page "Guide to New Teachers" telling just how to use these world-famed methods also listing some three hundred pieces, studies, etc., which may be used as

desired for supplementary material. This guide is invaluable in many ways. It is entirely free. Just send your name and address on a postal to-day and say "Please send your 24-page 'Guide to New Teachers.'"

THEO. PRESSER CO.

Music Publishers and Dealers
1710-1712-1714 Chestnut St.

PHILADELPHIA, PA.

MAIL ORDER SUPPLY HOUSE FOR EVERYTHING IN MUSIC PUBLICATIONS

Supplements the Work
of the Teacher Every-
where in Every Way

Makes Music Study in the
Home a Joy and Inspira-
tion and a Delight

COMING ETUDE FEATURES—

A SPECIAL
FREDERIC CHOPIN
ISSUE
IN FEBRUARY



IGNACE JAN PADEREWSKI, the great-
est of modern Poles on "The Soul of Chopin."

HAROLD BAUER, "the poet of the piano,"
on "The Playing of Chopin."

JULIA E. SCHELLING, Pianist (Sister
of Ernest Schelling), on "The Romance of
the Chopin Preludes."

FELIX BOROWSKI, noted critic and
composer, on "A Character Study of Chopin."

Supplemented with Chopiniana of
immense interest to all stu-
dents and music
lovers.



**HON. HENRY
VAN DYKE**,

poet, diplomat, educator,
clergyman, one of the
greatest men in American
history, tells *Etude* readers
in his inimitable way
"What Music Means to Me."

ARTHUR

FOOTE, famous

American composer,
pianist and teacher, has writ-
ten a most practical article upon
"Can Expressive Playing be Taught?"

VICTOR BIART, prominent

American pianist and lecturer, has
prepared an admirable Master
Lesson upon Mendelssohn's
Venetian Boat Song.

JEAN PAUL KURSTEINER, for

many years Professor of Piano-
forte Playing at the famous
Ogontz College, writes a highly
instructive article upon "Equal
Finger Development."

RALPH MODJESKI, the world's foremost bridge engineer,
practices piano two hours daily, plays Bach fugues, Chopin
concertos, Beethoven sonatas and tells why music is of vast
importance to him while engaged upon such a work as the
largest bridge in the world, the Delaware River Bridge,
which will be opened in

1926 FOR THE SESQUI-CENTENNIAL.



Do You Want to
Master Beethoven's
Sonatas?

THE ETUDE has made special
arrangements with the famous
British Scholar and Musician, Pro-
fessor Frederick Corder, of the
Royal Academy of Music of Lon-
don, to present in successive issues
a series of articles that will enable
any earnest student to achieve the
joy and pride of being able to play
Beethoven authoritatively.



**IGOR
STRAVINSKY**,

world-famous composer
and pianist, the greatest of
musical iconoclasts, tells
Etude readers in a surprising
article what is meant by
"The New Musical Art."

CLAYTON

JOHNS, Pro-

fessor of Piano-forte
Playing at the New Eng-
land Conservatory, relates in
delightful fashion his "Personal Re-
ollections of Franz Liszt."



RALPH MODJESKI

A SPECIAL
HUNGARIAN MUSIC
ISSUE
IN APRIL

A **STRONG**, informative, educational
number of the type that our readers
have found valuable to preserve for years.

ERNO VON DOHNANYI, Creator of
Hungarian Composers and Pianist on
"The Music of the Magyar Nation."

MME. MATZENAUER, Famous Hunga-
rian Contralto of the Metropolitan Opera
House, on "Vocal Secrets for Students."

MME. YOLANDA MERO, eminent
Hungarian Pianist, gives *Etude* readers a
charming article on "How the Piano
played in Hungary."

FRANZ LISZT'S Famous "Liebestraum" is
the subject of a Master Lesson by the
Great Russian Piano Virtuoso, Mark
Hambourg. This is one of the finest "Piano
Lessons" we have ever seen.

W. J.

HENDERSON,

Eminent critic of the New
York Tribune on "How
Composers Get Their Inspira-
tion." Mr. Henderson is one
of the most interesting of
all musical writers.



NEVER

in the history
of the *Etude* have
we had more absorbingly
interesting or more illuminating
material than we have secured for these
coming issues.

EVERY musical person, amateur, student or professional, will
profit through a year's subscription to *Etude Music Magazine*.
SUBSCRIBE TO-DAY and be on intimate terms with
the world's best musical thought and inspiration.

PRICE \$2.00 YEARLY

Canadian Postage, 5c

Foreign, 70c

SUBSCRIPTION PRICE, \$2.00 per year in the United States and Possessions, Argentine, Bolivia, Brazil, Columbia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain including Balearic Islands, Canary Islands and Possessions in North Africa (Ceuta, Melilla and Tangier), Peru and Uruguay. In Canada, \$2.25 per year. All other countries, \$2.72 per year.

Single copy, Price 25 cents.

REMITTANCES should be made by post-office or express money orders, bank check or draft, or registered letter. United States postage stamps are always received for cash. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUANCES.—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss an issue. Therefore, the publishers are pleased to extend credit covering a Twelve Months' subscription beyond expiration of the paid-up period. Those of our subscribers not wishing to avail themselves of this convenience of remitting later will please send a notice for discontinuance.

PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIV. No. 1

JANUARY, 1926

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1926, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

RENEWAL.—No receipt is sent for renewals. O. the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.

Liberal Premiums and cash reductions are allowed for obtaining subscriptions.

MANUSCRIPTS.—Manuscripts should be addressed to THE ETUDE. Write on one side of the sheet only. Contributions on music-teaching and music-study are solicited. Although every possible care is taken the publishers are not responsible for manuscripts or photographs either while in their possession or in transit. Unavailable manuscripts will be returned.

ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Spontini's "La Vestale" was sung for the first time by the Metropolitan Opera Company, on November 12. Though one hundred and eighteen years old, and having been given many times in Europe, this was the first time it had been heard in New York. It was produced on a lavish vocal and scenic scale. Though in the type of an earlier day, it had a rather enthusiastic reception. Its last performance in America had been in Philadelphia, in 1828, by the French Opera company of New Orleans.

The National Association of Schools of Music and Allied Arts met in convention in Chicago, November 27-28. The principal effort was toward the better understanding of and coordinating of standards among the different schools represented.

Ossip Gabrilowitsch celebrated the twenty-fifth anniversary of his American debut by a recital in New York on November 21; while in the week of November 9 Willem Mengelberg celebrated the twentieth anniversary of his first American appearance as guest conductor of the Philharmonic Orchestra of New York. Congratulations to each.

A "Radio-Opera" in one act has been commissioned for performance through station WRNY of New York, the composer selected being John Adam Hugo whose opera, "The Temple Dancer," was several years ago in the repertoire of the Metropolitan Opera Company.

"Princess Pat's" Canadian Regiment Band has received permission from the government at Ottawa to make a ten weeks tour of the leading cities of the United States, beginning in August, 1926. Welcome to our neighbors on the north!

The Fortieth Anniversary of Alessandro Vessella as conductor of the Municipal Band of Rome was recently celebrated by a gala concert in the Augusteum. This organization has often been mentioned as "a symphony orchestra of wind instruments," and on this occasion the program included the *Death and Transfiguration* of Strauss and the *Good Friday Spell* from "Parsifal."

A Brahms Festival is announced for next May at Heidelberg. The Brahms Society will sponsor the event and participate in the programs which Wilhelm Furtwangler will conduct.

The Clique has been outlawed by the management of the Chicago Civic Opera Company, in a circular letter sent to the artists of their organization, in which they characterize this old world importation as contrary to American standards of fair play. They intimate that neither the management nor the public are sufficiently gullible to be influenced by paid applause.

The Magnificent Royal Opera House of Madrid is threatening to collapse. Great cracks have appeared in the facade and inner walls, plumbing has broken, supposed to have been caused by blastings in the construction of an underground railway nearby.

The Post of Director of the Regio Conservatorio of Florence, which has been vacant since the resignation of Ildibrando Pizzetti a year ago, has been given to Giacomo Setteccoli, formerly teacher of composition at the Liceo Musicale di Santa Cecilia in Rome.

Dr. Edmund H. Fellowes, canon of Windsor Castle, and an authority on English Madrigals, gave three lectures in the auditorium of the Library of Congress, in October. His subjects were "The English Madrigals," "Tudor Church Music," and "English Lutenists and Their Songs."

Dusolina Giannini, the young Philadelphia soprano who leaped so suddenly to fame at her first concert appearance in New York, achieved a real triumph on her recent appearance as *Aida* at the Staatsoper in Berlin. Thirty-six curtain calls were followed by the entire house shouting and clapping their way to the footlights, an ovation unprecedented for a foreign artist on her first appearance there.

Cornerstones of Five Structures of the American Institute of Operatic Art at Stony Point on the Hudson, were laid on November 2. Four of these units are dedicated to the memories of Lillian Nordica, Edward MacDowell, Victor Herbert and David Bispham.

Broadcasters Agreed to Compensate Composers and all owners of copyrights for the use of protected compositions, at meeting of composers, publishers and broadcasters during the Fourth Annual Radio Conference in Washington in the third week of November. Details are still to be worked out and agreed upon.

The Army Music School of Washington is reported to be about to be removed to either Baltimore or New York, the space in the Washington Barracks on the old arsenal grounds having become congested with other activities.

Beniamino Gigli has been decorated with the grand star, ribbon and cross of a Grande Ufficiale of the Kingdom of Italy, in honor of his achievements at the Metropolitan Opera and his recent services as Honorary Police Commissioner of New York.

Easthope Martin, one of the most promising and popular of the younger English composers, died in London on October 18, at the age of thirty-eight. He was born at Stourport, Worcestershire, England, of Irish parentage. He had made several visits in the United States where his songs have been popular with both singers and public.

A Xavier Schwarwenka Memorial is planned for the site of his entombment; and a fund for that purpose is being raised by a committee of prominent musicians.

Master Everard Stovall, an eleven year old boy of Santa Ana, California, gave a recital in October, devoted entirely to the works of Chopin and containing some of the most taxing compositions of the master. His interpretations gave promise of a really brilliant future.

Municipal Organs are reported as being owned by twenty-seven cities, fifteen of which employ municipal organists.

The Swedish Naval Band is announced for a tour of our eastern cities during the coming spring.

The Women's Symphony Orchestra of Philadelphia made its first appearance of the season with the Philadelphia Music Club, in the Grand Ballroom of the Bellevue-Stratford Hotel, on the afternoon of November 24. With a complete symphonic personnel of seventy members, under the baton of J. W. F. Leman, it gave an artistically satisfying interpretation of a program from the standard orchestral repertoire.

The Honolulu Symphony Orchestra has engaged Rex Dunn, former leader of the Seattle Symphony Orchestra, as conductor of the ensuing season of concerts.

Havana, Cuba, had in December a season of Mozart opera, during which "Don Giovanni," "Le Nozze di Figaro," and "Così fan Tutti" had performances by the Hinzshaw Opera Company. These were under the patronage of the *Sociedad Pro Arte Musical*, a musical society which brings annually to Havana the greatest artists and the best there is in music, from all parts of the world.

Chamber Music, the most refined type of the musical art, is steadily finding greater favor with the public, if the number of organizations for its interpretation and the patronage of their programs may be taken as a measure. Perhaps no other symptom indicates so well a healthy movement of America towards becoming truly musical.

The American Opera Conductor seems to have arrived in the person of Henry G. Weber, the young leader who has won a place on the regular staff of conductors of the Chicago Civic Opera Company. He is at the helm of a full share of the performances, with no apologies offered by the press for either his youth or nationality.

Willem Landré's "Beatrijs," an opera based on a Dutch legend, with a libretto in the Dutch language and music composed by a Dutchman, which is a rarity in the musical world, was produced at The Hague on October 15. So much interest was created that it is to be given in Paris as well as in many Dutch towns. Its plot is founded on the story of a nun who forsook her cloister to live for fourteen years with her lover and who on returning found that during this period her work had been done by the Virgin herself.

The Associated Glee Clubs of America, with an aggregate of 1,100 men, will give a concert in the Seventy-first Regiment Armory of New York, on February 6, under the direction of Walter Damrosch. The association contemplates instituting a male chorus competition.

The Dutch Music Society celebrated its fiftieth anniversary by a four weeks' festival at Utrecht, in October.

A Marble "Donor's Tablet," executed by Brenda Putnam, the New York sculptress, has been placed in the new Chamber Music Auditorium adjoining the Library of Congress, in honor of Mrs. Frederick Shurtleff Coolidge, donor of the hall.

Carl Maria von Weber's Mass for Four Solo Voices, Orchestra and Organ, which was thought to have been lost in a fire of 1803, is reported to have been found with the score intact, at Salzburg.

Civic Music in Chicago "puts a new feather in its cap" by the announcement that the Chicago Symphony Orchestra is to give a series of concerts in the International Amphitheatre in the heart of the stockyards district, sponsored by the leading packing concerns and aligned with the policy of the Orchestra Association to carry the gospel of good music to all the people. Fifty cents will be the admission to all the seven thousand seats. In the third week of November this orchestra set a new record by daily concerts under local auspices. On Monday it was this concert in the pavilion of the stockyards; on Tuesday a new series of programs was inaugurated; on Wednesday the Children's Concert; on Thursday its Popular Concert; and on Friday and Saturday the regular pair of the subscription season. And the intimation is that this will not be unusual during the winter.

No More Broadcasting Licenses will be issued until there has been a reduction in the number of stations now in operation, according to a resolution passed, at the suggestion of Secretary Hoover, by the Fourth Annual Radio Conference at Washington; and this in spite of one hundred and seventy-five new stations clamoring for official permission to use the already greatly congested ether.

Dibdin's "Lionel and Clarissa," popular in both England and America for fifty years after its appearance in the Eighteenth Century, has had a successful revival at the Lyric Theater, Hammersmith, London.

"Le Petit Opera Louisianais," a new organization, has been formed in New Orleans for the purpose of a short season of opera in French. Perhaps this is a prelude of a revival of the French Opera Company for which the "Creole City" was for more than a century famous.

The Frankfurt City Library has acquired a manuscript score of incidental music to the play "Lanassa," attributed to "Capellmeister Mozart." The music is believed to be the last entr'actes and choruses for the play, "Lanassa, King of Egypt," which Mozart composed for a production at Salzburg in 1780, but which performance was deferred and this same music used for a production of "Lanassa" at the time of the coronation of Leopold II at Frankfurt in 1790.

Prizes Offered by the National Federation of Music Clubs are: \$1,000 for a Symphony or Symphonic Poem; \$500 for a Choral Composition for mixed voices; \$100 for a Violoncello Solo; \$100 for a Song written by a woman and member of the Federation.

Vasa Suk, conductor of the State Opera Theatre of Moscow, has received the degree of People's Artist of the Republic, the highest honor to which a musician can attain in Russia.

Leonora Cortez, the young Philadelphia pianist, is again winning praise in European centers, her recent appearance in Munich having won for her especial recognition.

(Continued on page 83)

CONTENTS FOR JANUARY, 1926

World of Music.....	3	Violinists' Etude.....	R. Brainé 72
Editorials.....	7	The Conductor.....	P. Dickie 73
Tributes to Mr. Presser.....	9	Road to Lettersville.....	S. Weinstein 76
Major and Minor Scales.....	J. M. Williams 11	Titles for Child Studies.....	A. M. Steele 76
Presser Home for Retired Music Teachers.....	12	Friendly Letters to The Etude.....	77
America's Advance in Music.....	Owen Wister 13	Books Reviewed.....	79
Practice for "Rusty" Housewife.....	M. B. Macy 14	When the Lesson is Over.....	R. Gilbert 81
Theodore Presser the Man.....	W. R. Tilford 15	Scale Command.....	G. Coulter 81
Modernism in Piano Study.....	L. Ornstein 17	First in Music.....	81
Teaching New Tricks.....	H. H. Helm 18	The Little Corporal.....	E. Fitzgerald 81
Touch.....	S. M. C. 18	Junior Etude.....	F. A. Gest 87
Utilizing Sensations.....	18		
Appreciations of Mr. Presser.....	19		
Practical Fingering Illustrated.....			
Seeking Perfection.....	Mrs. N. Brandt 21		
Scale Playing.....	K. M. Hart 22		
Compelling Results.....	A. M. Steele 22		
Young Church Pianist.....	E. H. Nickelsen 22		
Students' Courtesy.....	G. H. Walker 22		
Listening to Him Play.....	S. A. Hanson 22		
What Teacher Should Know.....	T. S. Lovett 22		
New Ideas in Study.....	P. Grainger 23		
The Presser Foundation.....	24		
Teachers' Round Table.....	C. G. Hamilton 25		
Musical Scrap Book.....	A. S. Garbett 26		
Keep Pianos in Condition.....	S. Cukor 27		
Presser Institutions.....	28		
Fascinating Tasks for Tots.....	R. I. Carver 59		
Missed Lesson Problem.....	M. M. Lyon 59		
Musical Smiles.....	59		
Singers' Etude.....	M. Barragan 60		
Coat and the Cloth.....	E. F. Boak 63		
Lecture to Little People.....	B. B. Cole 64		
Lully Burned Masterpiece.....	S. A. Lito 64		
Questions and Answers.....	A. De Guichard 65		
Organists' Etude.....	G. B. Nevin 66		
Organ Questions Answered.....	H. S. Fry 71		

MUSIC

A Merry Lilt.....	G. D. Martin 31
Celebrated Largo.....	G. F. Handel 32
Sarabande.....	J. S. Bach 33
Polonaise Joyeuse (Four Hands).....	R. Krentzlin 34
Valse (Four Hands).....	R. Schumann 36
Quips and Quirks.....	A. K. Bizby 38
Gipsy Dance.....	F. Terry 38
March of the Classes.....	M. L. Preston 39
Jack in the Box.....	W. C. Rymon 40
A Hayride Party.....	L. Rehk 41
Song of the Cello.....	C. A. Preyer 42
Memories.....	W. Rolfe 42
Melodie.....	G. Eggeling 47
Valse from "Suite Op. 15".....	A. Arensky 48
Berceuse-Valse.....	E. Schuetz 50
Aquarelle.....	H. R. Ward 51
Sleepy Hollow Tune (Violin and Piano).....	52
Meditation (Organ).....	R. Kauntz 53
Through Dreamland's Golden Hours (Vocal).....	55
In the Garden of Sahara (Vocal).....	G. W. Godman 56
O Love that Wilt Not Let Me Go (Vocal).....	D. Shank 57

The Schirmer Catalogs

Any of the following material will be sent free to any address upon request.

COMPLETE CATALOG

- Part 1. Vocal Music: Songs with Piano, Songs with Piano and other Instruments, etc., 144 pp.
 - Part 2. Vocal Music: Choral Collections, Octavo Editions, Masses, Oratorios, etc., 149 pp.
 - Part 3. Piano Music: Piano Solos, Methods, Studies and Exercises, Piano Four-Hands etc., 112 pp.
 - Part 4. Organ Music for Pipe Organ and Harmonium; Methods and Studies, etc., 16 pp.
 - Part 5. Orchestra and Military Band Music, including full and small orchestra, and symphony orchestra, 44 pp.
 - Part 6. Music for Wind and String Instruments, 32 pp.
 - Part 7. Theoretical Works, Musical Literature, Manuscript Music Paper, etc., 12 pp.
- [SPECIAL CATALOGS]
- Catholic Church Music, 12 pp.
 - Chorus Conductor's Guide, 201 pp.
 - Christian Science. A List of Songs, 12 pp.
 - Educational Dance Music Collections, 12 pp.
 - The New Choirmaster's Guide, 136 pp.
 - Organist's Guide, 75 pp.
 - New Piano Teacher's Guide, 202 pp.
 - Schirmer's Library of Musical Classics, 76 pp.
 - Schirmer's Scholastic Series, 8 pp.
 - Singing Teacher's Guide, 202 pp.
 - Master Series for the Young, for Piano, in 12 volumes, edited by Edwin Hughes, 20 pp.
 - Supervisor's Handbook of School Music, 52 pp.

IN ADDITION

In addition to the main catalogs and advertising matter listed above, we publish information about all of our important publications. Anybody seeking the details about any Schirmer publication may have prompt and thorough informative service upon request.

SCHIRMER 1925 HIGHLIGHTS

SECULAR SONGS

- At Starlight Time. (High, Med., Low.) OLEY SPEAKS .40
- Awake, Beloved. (High.) CLARA EDWARDS....net .40
- Back Again in Eldon. (High, Med., Low.) OLEY SPEAKS .40
- The Circus. (Med.) ELEANOR MARUM....net .40
- Daisies (A Whimsy). (High.) AMY WORTH.....net .40
- The Devil's Tail. (Med.) LORRAINE NOEL FINLEY .40
- If I Were a Tree. (High.) RHEA SILBERTA.....net .40
- The Journey. (High.) JAMES H. ROGERS....net .40
- Lavender Gown. (Med.) CECIL CAMERON.....net .40
- The Look. (High.) OSCAR RASBACH.....net .35
- Magic. (High.) R. HUNTINGTON WOODMAN.....net .40
- Miss Mary, Won't You Come Into My Garden? (High.) IDA BOSTELMANN....net .40
- Nocturne. (High.) ELEANOR MARUM....net .40
- One Memory. (Med.) CECIL ELLIS.....net .40

- Sail Away for the Rio Grande. (High, Low.) DAVID W. GUION....net .40
- Song is So Old (with Violin Obligato). (Low.) ROBERT HUNTINGTON TERRY.....net .35
- Twilight Song. (Med.) SELIM PALMGREN....net .40

SONG COLLECTIONS

- Sketches of Paris. (High.) KATHLEEN LOCKHART MANNING.....net 1.00
- A group of six graphic pictures for voice and piano of street scenes in Paris. "Sure-fire" concert songs—unusual, yet melodious and musically attractive.
- A Book of Songs for Little Children. JEANNETTE DAVIS ROTHSCILD.net .50
- Fourteen little songs. Melody, cleverness, and a marked understanding of child-psychology are outstanding features. Kindergarten and first-grade teachers will find them a joy forever.
- Kathleen Malone's Book for Home and Kindergarten. KATHLEEN MALONE.net .75
- Forty-four action songs with marked rhythms, catchy melodies, bright original texts. Clear and copious instructions for the action-work.

SINGING : A Treatise for Teachers & Students

HERBERT WITHERSPOON net, \$2.00

With authoritative writings pertaining to modern voice development and the vocal art in general, all too scarce, this book by such a master of singing as Mr. Witherspoon is of unusual importance. The author illustrates completely his method of teaching; setting forth with the utmost clarity the different facts and principles upon which his entire art is based.

OPERETTA

- The Magic Nutcracker. JANE KERLEY.....net .60
- An especially novel fairy operetta woven about the music of Tschaiowsky's "Nutcracker Suite." Despite its high standard, the music is easy to render.

HOW TO WRITE A GOOD TUNE

FRANK PATTERSON net, \$1.50

The contents of this book were first published as a series of articles in *Musical Courier*. There they attracted such marked attention and furnished so much material towards the creation of a new musical science, that their publication in book form came as a matter of course. It is not an exaggeration to say that every composer or student of composition can find material of substantial value in this book.

THE WELL-TEMPERED CLAVICHORD

BACH (Edited by Edwin Hughes) Schirmer's Library, Vols. 1483-1484 (Spanish and English) Each, net, \$2.00

ly approaching the task of creating a new edition, that should meet all objections, Mr. Hughes consulted seventeen existing editions; retaining as scrupulously as possible, as many of their meritorious points as were practical, and by comparison, securing the means of bringing his own work nearer to the original Bach.

It is a well recognized fact that not one of the many existent editions of this immortal work, although associated with the names of some of the greatest classical editors, is completely satisfactory to the modern educator. Reverent-



PIANO SOLOS

- Colonial Song. PERCY GRAINGER....net .60
- Memories from Childhood. (Cycle for Piano.) LEO ORNSTEIN.....net 1.00
- Valse, from Suite for Two Pianos. (Arr. for piano solo by Carl Deis.) ANTON ARENSKY....net .85
- Valses Viennoises. (Transcribed by Wanda Landowska.) J. F. LANNER....net .60

PIANO (Educational)

- Airs and Dances of the 18th Century. (2nd and upper 1st.) ANGELA DILLER
- March of the Musketeers. net .25
- Sir Pantaloon.....net .25
- Danse (Laijon).....net .25
- Exaudet's Minuet.....net .25
- The March of the Three Kings.....net .25
- Gavotte et Musette (Intermediate). PAUL ZILCHER .35
- Pierrette (Lower Intermediate) L. LESLIE LOTH.....net .30
- Pierrot (Lower Intermediate). L. LESLIE LOTH.....net .30
- Remembrance (Intermediate). PAUL ZILCHER.....net .40

PIANO COLLECTIONS (Educational)

- Eight Pieces in Easy Keys MATHILDE BILBRO.net .50
- A useful collection of short numbers with titles. The melody, cleverness, and good educational ideas in general, common to Miss Bilbro, prevail throughout. Certain annotations and explanations of the scale are of especial value.
- A Little Virtuoso Suite for Piano. JOHN THOMPSON .60
- Six easy pieces—clever and pretty—introducing scales, arpeggios, staccato, interlocking hands, rhythm, in most interesting ways.
- My Own Little Music Book. HAZEL GERTRUDE KINSELLA.....net .75
- A combination of elementary method and very easy piano collection of both solos and duets.
- Seeing Russia with Teacher. Ten Descriptive Duets. LEO ORNSTEIN (Sets I and II)...each net .75
- These duets are rather easy and make attractive concert pieces for the lower intermediate or upper easy grades. These little ensembles are decidedly original and show in al-

most every measure the individual characteristics of the composer, without, however, that highly modernistic flavor found in some of his recently published works.

VIOLIN

- Begin With Pieces. (Elementary method for individual or class instruction of beginners.) (Schirmer's Scholastic Series, Vol. 165) net 1.00
- Violin parts alone.....net .25
- WALLINGFORD RIEGGER
- Consists of very easy exercises, interspersed with interesting and tuneful pieces of no greater difficulty. Each exercise and piece has an easy piano accompaniment. Very carefully progressive, with many clever innovations.
- Graded Studies in Ensemble Playing. With explanatory material and 20 Original Compositions and Transcriptions.....net 1.50
- WALLINGFORD RIEGGER
- This useful volume is for ensemble work among violin teachers and in public schools. A number of different instrumental combinations are possible, and original features abound.

SCHIRMER'S SCHOLASTIC SERIES

- First Book of Technical Exercises. (For Piano.) (Vol. 176.) ELIZABETH QUAILE.....net .60
- Exercises for beginners, that are abreast of the best up-to-date methods. While promotion of dexterity is the object of the work, purely mechanical technic is not the sole aim. Such essentials as touch, legato, staccato, tone-balance between the hands, development of the weaker fingers, proper thumb motion, and so on, are developed as the finger facility is acquired.
- Essentials of Violin Mastery. (Vol. 171.) ALBERT STOESSEL.....net .60
- In these exercises, devoted to the left hand and arm, the author has endeavored to incorporate systematically certain fundamentals in a series of exercises that embrace all the essential technical demands of modern violinism. Furthermore, the author has endeavored to put his finger on the exact difficulties to be found in scales, arpeggios, thirds, sixths, octaves, fingered octaves and tenths.
- Exercises for Hand-Extension and Muscular Control. (For Piano.) (Vol. 175.) HARRY KRINKE.....net 1.00
- We venture to assert that there is nothing in the literature of piano methods and exercises that covers the important matter of muscular control quite so comprehensively and concisely as this new volume. It may be used supplementally to any method after the pupil has reached the lower intermediate grades.
- Pretty Finger Studies. (Forty Melodious Studies for Developing Technique in the Early Grades.) (Vol. 160.) MATHILDE BILBRO.....net .60
- In this volume is found material for young pupils, from the very beginning through the entire first grade. The annotations are in English and Spanish.
- 15 Program Studies for the Development of Piano Technic. (Vol. 172.) FRANCES TERRY.....net .75
- The music in this book is of only moderate difficulty—suitable for the intermediate grade. Its variety, cleverness and resourcefulness, mark this as the best work the composer has so far given us. It may be used with any piano course, and will serve admirably, because of its freshness and prettiness, as a recreation volume of delightful piano pieces.

Order all Schirmer Publications of Your Regular Dealer
G. SCHIRMER, INC., NEW YORK

Like Discovered Treasure



Special Bargains for Music Lovers

FOOLISH SONGS

The craziest, cleverest songs we know, every one a "nut" classic with lots of extra funny verses. The arrangements are so easy anybody can read them at sight. The Ukulele fingering is indicated by a simple diagram.

For voice, Easy Piano Accompaniment, Ukulele, Violin, Mandolin or C Melody Saxophone. Price 35c

HARMONICA

No. 1896 Marine Band harmonica has 10 single holes, 20 reeds, brass plates, heavy convex nickel plated covers with open back. A little pamphlet containing instructions for playing is furnished free with each harmonica. Price 50c

THE WIZARD VIOLINIST

A collection of humorous imitations and easy tricks. Imitations of Hurdy-Gurdy, Bagpipe, Hunting Scene, Blacksmith Forge, Donkey, Animals, Birds, etc. Just the thing for social and popular entertainments. Price \$1.00

UKULELE

This Ukulele is our No. 1. It is well made, correctly fretted, finished in medium brown color. This instrument is a bargain at the price. Price \$2.00

MUSICAL DICTIONARY

Pocket Standard Dictionary of Musical terms, 94 pages, 3 1/2 x 5 1/2". Gives concise definitions of all the terms and phrases in general use in music, together with a treatise on the Rudiments of Music. Price 25c

SLIDE WHISTLE

One of the most popular of the musical novelty instruments. It is made of metal, finely nickel plated, 12 1/2 inches long. The tones are produced by moving the slide up and down. Everybody can learn to play it with a little practice. It is used in many of the modern orchestras. Price \$1.50

INSTRUMENTS OF THE MODERN SYMPHONY ORCHESTRA

A handy concise and comprehensive volume of sixty-four pages, supplying much needed information concerning the instruments that constitute the modern symphony orchestra. Its scope briefly covers the construction, tonal quality, range, and special uses of each instrument.

Illustrated with photographs of representative orchestra players, showing exact manner of holding and playing each instrument. Price 40c

MUSICAL JEWELRY

Attractive stickpins that are excellent reproductions of Musical Instruments. We have gold plated stickpins in the following designs.

Saxophone, Banjo, Violin with Bow, Cello with Bow, Cornet, Trombone. Any stickpin listed above. Price 75c

KREISLER ENCORE FOLIO

Every violinist in the country should own a copy of this book which contains a collection of Mr. Kreisler's most popular encores. The artist has played every one of these compositions at hundreds of concerts and their popularity has long been established. For violin and piano. Price \$1.75

SILVERIN VIOLIN STRINGS

The only metal string on the market combining the durability of the steel string with the resonant, singing quality of the gut string.

Our trial set consists of a Silverin Steel E, a Silverin Aluminum A, a polished Aluminum D, and a pure Silver G. Price of set \$1.00

FOUNDATION METHODS

Our series of Foundation Studies supplies the need of elementary methods which are thoroughly practical in every respect and absolutely modern in conception. They are especially intended for beginners, either with or without the assistance of an instructor. They are published for the following instruments:

Cornet, by Edwin Franko Goldman; Saxophone, by Ben Vereecken; Flute, by Ernest F. Wagner; Clarinet, by Carl Reinecke; Trombone, by Fred Blodgett; Baritone, by Alexander Archimede. Price each \$1.50

MONARCH POLISHING CLOTH

For cleaning and polishing brass and nickel plated instruments without the aid of any polishing liquid or paste. It contains no acid and will continue to polish until fabric is worn out. Price 25c

BEST SELLERS

IN

Educational Study Books for Piano

By Frances Terry

Fingers Ten In Work and Play....	Grade 1—2	Price \$0.60
Characteristic Studies	Grade 2—2 1/2	Price .60
Recital Etudes	Grade 3—4	Price .75

By Jessie L. Gaynor

Miniature Melodies (2 Vols.).....	each	Price .60
Miniature Duets.....		Price .60
First Pedal Studies		Price .60
Method for Little Children.....		Price 1.00
Finger Plays		Price .60

(The Gaynor books enjoy a remarkably large sale; increase in popularity year after year)

By Blanche Dingley Matthews

Child's First Grade	Price 1.00
Child's Second Grade.....	Price 1.00
School of Advanced Piano Playing.....	Price 1.00
Students' Classics (2 Books).....	each Price .75

By C. W. Grimm

Melodious Studies (2 Vols.).....	each Price .60
Inspiration Studies (5 Vols.).....	each Price .60
Note Speller	Price .50
Poetical Studies	Price .60

By Leo Paalz

Technical Octave Studies.....	Price .75
Super-Legato Studies	Price 1.50
Thumb Studies	Price 1.00

By Robert Bartholomew

Elementary Theory (with practice book).....	Price .75
---------------------------------------------	-----------

(Greatly favored by supervisors)

By Mentor Crosse

Daily Studies for the Five Fingers (4 Vols.)	each Price .60
Standard Studies for Left Hand (7 Vols.)	Price .75 to \$2.00
(Primary Grade to Virtuoso)	
Universal Method (2 Vols.).....	each Price .75
(Popularly termed "The Story Book Method")	

By Wilson G. Smith

Five Minute Studies (2 Vols.).....	each Price 1.00
Chromatic Studies for Daily Use (2 Vols.)	each Price 1.00
Transposition Studies	Price 1.00

(Works published years ago and constantly in demand by users of Czerny, Heller and Hanon)

THE JOHN CHURCH COMPANY

CINCINNATI

NEW YORK

109-111 West 4th St.

318-320 West 46th St.

Order from your local dealer; if unable to procure please order direct. Will be sent for examination on request

"Everything in Music"

Please mention THE ETUDE when addressing our advertisers.

CARL FISCHER, Inc. COOPER SQUARE NEW YORK

Please check items and fill in coupon. (Orders for music and books may be sent to your local dealer.)

E 126

CARL FISCHER, Inc., Cooper Square, New York, N. Y.

For enclosed.....send me items checked above.

Name

Address

Gems for the Concert Pianist and Advanced Student

A Fine Variety of Numbers for the Proficient Pianist's Repertoire

THEO. PRESSER CO.
Everything in Music Publications
1712-1714 CHESTNUT STREET
PHILADELPHIA :: PA.

A Wealth of Suggestions for Teachers of Advanced Students



Mrs. H. H. A. Beach

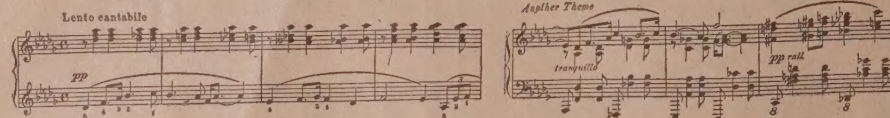
"HEARTSEASE," shown in part on this page, is one of a set of five delightful compositions by Mrs. Beach, entitled, "From Grandmother's Garden." They are artistic gems for recital use. The four others in the set are named below.

Cat. No.	Title	Price
18436	Morning Glories...	.40
18438	A harp-like improvisation	.40
18439	A classic little minuet	.50
18440	Rosemary and Rue...	.50
	A slow movement, full of sentiment	
	Honeysuckle	.60
	A light waltz movement	

No. 18437

HEARTSEASE—Mrs. H. H. A. Beach, Op. 97, No. 2—Grade 6

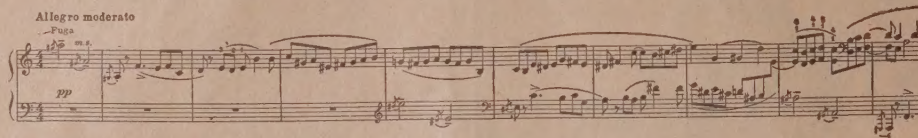
Price, 30 cents



No. 18654

FANTASIA FUGATA—Mrs. H. H. A. Beach, Op. 87—Grade 8

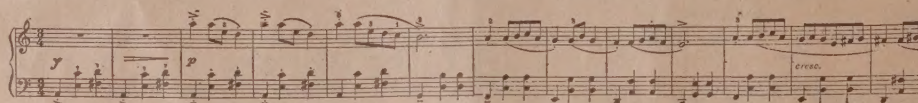
Price, 80 cents



No. 18664

VALSE BURLESQUE—Chas. Huerter—Grade 5

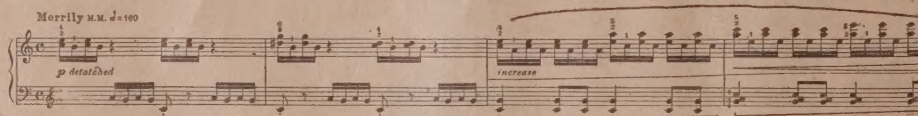
Price, 60 cents



No. 14701

COASTING—Cecil Burleigh, Op. 9—Grade 6

Price, 40 cents



No. 18694

NOCTURNE (Complaint)—Josef Hofmann—Grade 5

Price, 30 cents



No. 18737

MOON DAWN—R. Friml—Grade 4

Price, 60 cents



No. 16952

THE RIDE OF THE VALKYRIES (R. Wagner)—Grade 10

Price, \$1.00

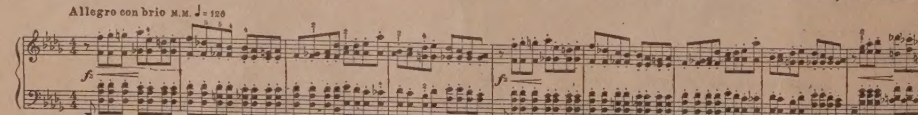
Transcribed for Piano by Ernest Hutcheson



No. 14244

ETUDE DE CONCERT—Fay Foster—Grade 7

Price, 60 cents

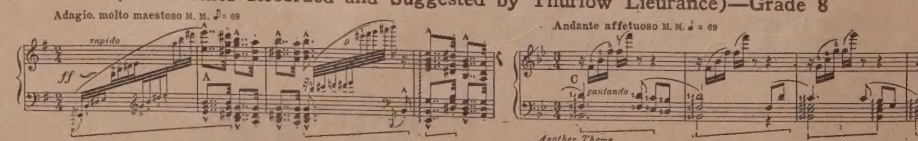


No. 15322

AMERICAN INDIAN RHAPSODY—Preston Ware Orem

Price, \$1.00

(On Themes Recorded and Suggested by Thurlow Lieurance)—Grade 8



BRAHMS' ALBUM, edited and compiled by Louis Oesterle. A fine volume of nineteen master compositions by Johannes Brahms. There is nothing better for the pianist who wants the best of Brahms' compositions. A short biography and portrait of Brahms are given.

PRICE, \$2.50



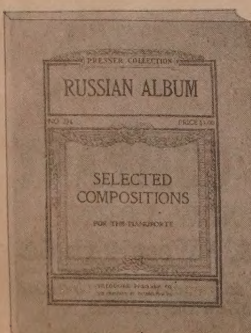
R. Friml

A WIZARD OF MELODY, Friml might well be called. On this page an example of one of his numbers is given and the six compositions named below also have the enchanting qualities that individualize Friml's numbers.

Cat. No.	Title	Price
18738	Valse Christine	.40
18739	Marche Mignonne	.50
18740	Water Lilies	.35
18741	Harlequinade	.40
18742	Fairy Ballet	.40
18744	Longing	.30

Masterly Transcriptions

THESE transcriptions embrace gems from the classic and operatic writings. Mme. Olga Samaroff has made a Victor Record of the "Valkyrie" transcription, of which a thematic is given. A few other transcriptions are Rubinstein's "Melody in F" transcription by E. Schutt, Pr., 60c. Chopin's "Valse in D Flat," trans. by Moszkowski, Pr., 60c. "Toreador's Song from Carmen," trans. by E. Schutt, Pr., 60c.



TWENTY-TWO excellent compositions by Russian composers are in this interesting album. These numbers include some of the most attractive and enjoyable of what might be termed modern compositions. Every good pianist will delight in these numbers, and it is because this has been found true by many that the "Russian Album" has enjoyed such an unusual sale. Price, \$1.00.



AMERICAN INDIAN RHAPSODY, by Preston Ware Orem, on themes suggested by Thurlow Lieurance, is a striking concert novelty for the pianist. It is rather futile to endeavor to give an idea of this number with a small thematic, but two themes are shown. This is a genuine American rhapsody, being an idealization of the aboriginal themes in a manner as has been done with other national folk themes. Numerous foremost pianists are using this Rhapsody and it is a regular feature with Sousa's Band, Leps' Symphony Orchestra, and many other organizations.



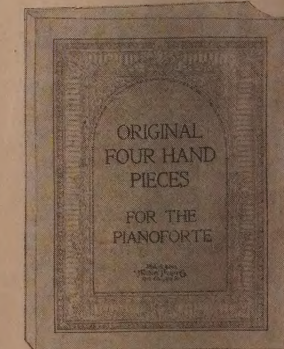
SCHUBERT ALBUM has between its covers twenty-four compositions by Franz Schubert. It is true that an accomplished pianist could play any of these numbers "right off," but their melodic and musically qualities are such that they are beautiful gems in the hands of those who give them an artistic and feeling interpretation. This is an album many pianists will find valuable, and certainly every pianist not familiar with Schubert's beautiful melodies, should possess it. PRICE, \$1.00.

JOSEF HOFMANN wrote five miniature masterpieces that are worthy of the attention they have received on the recital programs of some of the leading pianists. However, they are not difficult and many teachers find these engaging numbers with their clean melodic outlines excellent for pupils in the medium grades. "Nocturne," of which a bit is given on this page, is the most difficult of the set which has been entitled "Mignonnets" or "The Children's Corner." The other four are named below.



Josef Hofmann

Cat. No.	Title	Price
18691	Wooden Soldiers, March	.30
18692	Lullaby, Berceuse	.25
18693	Sister's Dolly, Polka	.30
18690	Lonesome, Song without words	.30



ORIGINAL FOUR HAND PIECES is one of the best collections for the library of the good pianist having a love for four-hand playing. There is not an arrangement in this volume, every number being an original writing for piano duet by such composers as Brahms, Moszkowski, MacDowell, Chaminade, Hummel, Schubert and others. PRICE, \$1.25.

THE ETUDE

JANUARY, 1926

Single Copies 25 Cents

VOL. XLIV, No. 1

The Triumph of Sacrifice

THIS issue of the ETUDE is fittingly devoted in part to the memory and work of the man whose sacrifices made it possible.

We who have been at his side unceasingly for many years, are perhaps too close in perspective to make an unprejudiced valuation of the great ability, character and soul of Theodore Presser. There are too many incessant remembrances of kindness and thoughtfulness to warrant us in even attempting this.

For that reason we have asked men and women who have viewed his achievements through the years to pay tribute to the man they knew.

His residence in Germantown adjoined that of the Home for Retired Music Teachers, which he established as one of the activities of the Presser Foundation. His attitude towards the residents was never that of a philanthropist bestowing bounty. Night after night he would go to the home, associate with the guests, join in games; and, during his last years, he was virtually a resident of the Home despite the fact that he lived in the adjoining house. He enjoyed his association with the teachers and they welcomed him almost as though he were a fellow-member of the group. Such humility comes only with greatness.

The Etude's First Radio Hour

THE ETUDE's first radio hour was made momentous by the fact that it became a sad obligation to devote the period in part to a memorial to the founder of the magazine itself—the late Theodore Presser. This Memorial Service was reported by radio owners to have been most impressive. The double quartet of men from the Theodore Presser Company, which sang at the funeral, repeated the hymns used on that occasion: "Abide With Me," and "Nearer, My God, to Thee." Those singing were Albert Ockenlaender, Alfred Clymer, Oswald Blake, T. F. Budington, W. C. E. Howard, Elwood Angstadt, Frederick Phillips and Guy McCoy.

Mr. Henri Scott, of the Metropolitan Opera House, who was a personal friend of Mr. Presser, honored his memory by singing "Over the Mountain of Sorrow." This was followed by a short memorial address by Mr. John Luther Long, author of "Madame Butterfly."

Following the Memorial Service, Mr. Preston Ware Orem, music critic of THE ETUDE, Mr. Edward Ellsworth Hipsher, assistant editor; Mr. Frederic L. Hatch, assistant music critic, and the editor, played and discussed educationally the music in THE ETUDE, assisted by Otto Meyer, violinist, and Mrs. Dorothy Stolberg Miller, soprano.

The program was instructive, varied and interesting. The memorial address delivered by Mr. John Luther Long follows:

"In the death of Theodore Presser, music in all parts of the world has lost a commanding and helpful personality. He was one of those rare men who choose some one great idea upon which to found success. And his idea was simply—Music. But he was active and important in all of the numberless lines which music touches. THE ETUDE, which he founded, is the greatest and most widely distributed of all musical publications, reaching, practically every part of the world. His Home for unfortunate music teachers, in Germantown, is the perfect model of what such a Home should be. It has accommodations for more than a hundred inmates. His unostentatious beneficence to elderly musicians and those too poor to pursue the

study of music without help, penetrate to every country under the sun.

"His great publishing house is known everywhere. These, and many other benefactions which are known and unknown, are now managed directly and indirectly through a great trust known as The Presser Foundation.

"The officers and trustees of the Foundation in all of its departments, and the officers of the company, all are men who have in most cases been in the closest association with Theodore Presser and are impressed with the lofty ideals he established. The president of the Foundation and of the company is Mr. James Francis Cooke, who for eighteen years has been the editor of THE ETUDE.

"To those who knew him well, Mr. Presser was a man of engaging and hospitable manner, and a firm and abiding friend to those whom he called 'worth while.' He was, as he often said himself, 'long suffering' with those who had weaknesses they were striving to overcome. He was a great admirer of efficiency and grew impatient if results were not forthcoming. Therefore, he was frankly irritated by those dilligentanti who, however gifted superficially, had nothing of real moment to say to the world.

"His great interest in life was education, and it was his joy to associate with teachers of music. Through the organization of the Music Teachers' National Association, in 1876, in Delaware, Ohio, he laid the foundations upon which have been built the vast number of musical club activities in America, numbering hundreds of thousands of members.

"It is small wonder that many of the keenest observers have said that through his far reaching activities in so many different directions his influence in the field of music in America was greater than that of any other person, not even excepting Theodore Thomas.

"The man, who impresses himself upon his generation as Theodore Presser has done, is not likely to be forgotten; because he has chosen no great monument or mausoleum to house his renown, but the hearts of his fellowmen."

The Etude Radio Hour is held at eight o'clock Eastern Standard Time, on the second Thursday of each month at Station WIP, Gimbel Brothers, Phila., Pa.

Straight Down to Bed Rock

THE builder who strikes right down to bed rock for his foundations insures permanency.

Theodore Presser built upon far stronger business, educational and philanthropic foundations than perhaps he himself realized.

So many were the principles that he instilled during forty years in the hearts and minds of his employees and fellow-workers, in all of the many branches of the institutions he founded, that it will be a source of great gratification to our friends, particularly our old friends, to know that there is a splendid organization now in charge to develop and expand his ideals in the future.

The Presser interests are now vested in the hands of strong men of eminence in the business, educational and financial world, practical workers in the business itself, men and women who have been trained for years as experts; and finally a considerable corps of musicians who are proud of the fact that they have been teachers of music—all earnestly promoting the policies which have been the basis of the great work established for musical education by Theodore Presser.

America's Greatest Present Problem

BECAUSE we feel very deeply that music may be one of the most precious remedies in America's greatest problem, we are again devoting valuable space to a subject dear to our hearts. Square miles of news prints have recently been aimed at this greatest problem—the monstrous multiplication of crime in our large cities—particularly crimes committed by young men and young women who are obviously without any moral equilibrium.

Richard Washburne Child, former American Ambassador to Italy, in an alarming series of Articles in *The Saturday Evening Post*, gives an account of the extent of crime in present day America, the sickening inability of the spineless police to suppress crime, and the apparent unwillingness of magistrates to support the efforts of the honest police by punishing offenders. *Collier's Weekly* had previously attacked the subject from another angle.

After having read all of this material, and more, we are far from dismayed. America is a thriving giant with a canker sore. Ninety-nine per cent. of the real manhood of our country is straight and upright. Because of the prodigious size of our land, the crime mania seems prodigious. The *New York Times*, in a lengthy, serious article, estimates that crime costs the United States ten billion dollars a year. The canker sore is getting so large that Americans are beginning to do some real worrying about it. This is the first sign of the promise of healthy concerted action leading to a change.

Readers of THE ETUDE know that for years we have recognized this impending, disastrous condition and have repeatedly called the attention of our readers to it, long before the present newspaper and magazine furore. Our readers know of the non-proprietary "Golden Hour Plan" which we have sponsored and which is already introduced under various names in different schools all over the country. It is a plan for regular, systematic instruction in character building along non-sectarian lines, all glorified by the collateral employment of inspiring music. The ETUDE has circulated gratis thousands of copies of the programs indicated. It will be glad to send you one, complimentary, if you are interested.

While the plan was enthusiastically endorsed by many foremost Americans, including Thomas Edison, Hon. Henry Van Dyke, the late William Jennings Bryan, and many others, the best test of its worth is the continued and enthusiastic interest of musicians and its progressive introduction in many schools.

Here is the greatest present usefulness of music to the state. Good principles of morality, integrity, sobriety, truth, honesty, clean living and patriotism, planted daily in the child mind while that mind is elevated, enthused and spiritualized by means of inspiring music, means that if we can reach enough children in the right manner our crime problem will diminish enormously with oncoming years.

If we want good, law-abiding, God-fearing citizens in the future, we must raise them and not depend upon the clubs of the police to batter them into shape. The policeman's club may maim a crook, but it can never make a character.

THE ETUDE readily admits that this training in the day-schools might be far better handled in the home or in the church. We are however, confronting a very practical problem. It is reported that over half of our population never sees the inside of a church from one year's end to the other. The church schools serve only a comparatively small portion of the public, owing to sectarianism. The American home of yesterday has been auctioned off at the block for an orgie of golf, gasoline, dancing and moving pictures—all valuable and important diversions when not carried to excess.

The garden of Youth was therefore stifled with weeds and the beautiful blossoms of innocence, purity, high American ideals, industry, steadfast honor and love of right faded before the noxious cheap cigarette, hip pocket flask, sensuous dances, putrid magazines, and sensational moving pictures.

This, however, has not changed the raw materials of the America of tomorrow. Our future rests in the hands of our parents, our clergymen and our teachers, far more than in those of the police and the judiciary who at best can only destroy the worst weeds in this generation.

The teachers in the day school and the music

teachers all have a grave responsibility. Through some such plan as the Golden Hour they will have a vast opportunity for saving a great nation from the canker that if neglected might grow into a cancer. Music, and Music only, is the art which so elevates, edifies and enraptures the child mind, that it becomes responsive to suggestions of high ideals.

If your local day school has not introduced some such plan as the Golden Hour, let us send you gratis a copy of Golden Hour program and take it upon yourself to become a missionary of this most important work.

This issue is ten pages longer owing to the numerous tributes to Theodore Presser.

*From the Laboratory
of
Thomas A. Edison,
Orange, N.J.*

November 14, 1925.

Mr. James Francis Cooke, Editor,
ETUDE MUSIC MAGAZINE,
#1710 Chestnut St.,
Philadelphia, Pa.

Dear Mr. Cooke:

Your letter of November 10 is at hand. It was with sincere regret that

I learned of the death of the late Theodore Presser, one of the monumental figures in the realm of music.

Mr. Presser was unique in the great work he did in bringing music to the masses, and in the promotion of musical interests, through the various national organizations that he founded, and through the establishment of THE ETUDE.

In view of his great and practical achievements, he has received but scant public recognition, but I trust that his merits may be given more prominence than they have heretofore received, to the end that the American people may give honor to his memory.

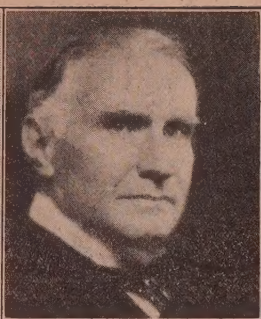
Yours very truly,

Thos A Edison.

MR. THOMAS A. EDISON'S BEAUTIFUL TRIBUTE TO THEODORE PRESSER



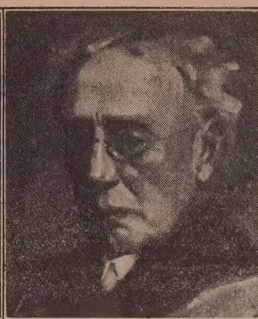
MRS. H. H. A. BEACH



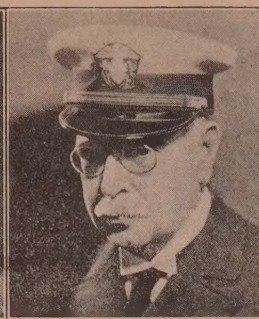
DR. WALTER DAMROSCH



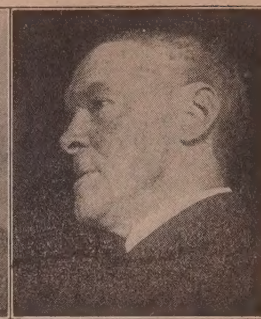
OWEN WISTER



DR. HUGH A. CLARKE



LT. COMM. J. P. SOUSA



ARTHUR FOOTE

Tributes from Eminent Men and Women to Theodore Presser

MRS. H. H. A. BEACH *Distinguished Composer*

A great benefactor to music and musicians all over America was taken from active service when Mr. Presser left us. His work has extended over such wide fields and been of such permanent value that one wonders how one man could have accomplished it all. We are thankful that in many respects it will continue through the years to come, but his genial, helpful presence will be sadly missed by everyone who had the good fortune to know him.

JOSIAH H. PENNIMAN *Provost, University of Pennsylvania*

Theodore Presser was a very remarkable man, inspired by high ideals, generous in every way, unselfish and constantly thinking of the comfort and happiness of others. The entire world of music, as well as the wider world, is richer for his having lived in it, and poorer by his death.

W. J. BALTZELL

For Many Years Editor of The Etude, Prior to 1907.

Theodore Presser was a builder in the music publishing business. Beyond that, and more significant, he was a builder of service to the music-teaching profession and the music-buying public. He was a captain from the ranks of American music teachers, with wide personal experience and intimate knowledge of their ideas, their ideals and their capacities. Thus he was in advance of the average but never so far as to lose insight into their needs or to fail to keep touch with them. "I want to publish for the masses, not the classes in music," was a saying of his.

Gifted by nature with a tenacious and assimilating memory and with a wide knowledge of musical publications, European and American, he had no equal in the publishing trade in the evaluation of teaching material. THE ETUDE is a monument to his memory.

HOLLIS DANN

Head of the Music Department of New York University

The passing of Theodore Presser is an irretrievable loss to the musical world and a real personal loss to each of his host of friends.

Throughout his long and unique career, Theodore Presser combined remarkable business ability amounting to genius, with a self-sacrificing generosity which took form in the Presser Foundation and other equally beneficent services. The influence of his vigorous personality and of his princely generosity will continue to grow as the years pass.

WALTER DAMROSCH *Eminent Conductor*

I had always had a great admiration for the late Theodore Presser; and what I have read since his death, in the press, of his career and ideals, has still further increased my feelings for this remarkable man.

I think he was fortunate, not only because God gave him a very high sense of responsibility and a beautiful ideal for which to work, but also because he was enabled to live long enough to carry them out and to see them bear fruit a thousandfold.

I think that his name will be revered and held in affectionate remembrance for many generations to come.

OWEN WISTER *Eminent Author and Publicist*

No longer to have Theodore Presser living among us is a loss both to the community which he benefitted locally, and the larger community which also for so many years felt the good effects of his stimulating intelligence and his beneficent activity. Many who never had the pleasure of knowing him will miss him nevertheless.

ARTHUR FOOTE

Eminent American Composer

For his part in the founding of the Music Teachers' National Association I shall hold Mr. Presser in grateful memory; through the concerts of that association I (as was the case with other young American composers) was given an opportunity to be heard at a time when such chances were rare. And, as an officer of the Oliver Ditson Society for the Relief of Needy Musicians, I have had especial reason to know the splendid work of the Presser Foundation. What a happiness this must have been to him.

C. M. SCHWAB

Eminent Industrialist and Music Patron

Theodore Presser was an unusual combination of an idealist, a musician, a philanthropist and a practical business man.

Through his very great initiative and the enormous number of his publications, including THE ETUDE, he rendered a service of unquestionable importance to the entire musical world through the dissemination of the materials for a musical education.

ERNEST HUTCHISON *Eminent Piano Virtuoso*

Permit me to express to you my sincerest sympathy with yourselves and my own sorrow at the loss of one whose memory will long be treasured by all who had the

privilege of knowing him. Mr. Presser nobly served the cause of music, and his steadfast idealism and large-hearted generosity left us all his debtors.

FELIX BOROWSKI *Eminent Composer*

It was with the keenest regret that I read of the death of Mr. Presser. His passing will be a great loss to musical art and, indeed, to the community at large. He has always been to me a unique figure, combining in himself, as he did, the qualities of the thoroughly equipped musician and those of a singularly successful business man. And he possessed, too, what not all musicians and not all business men possess—a warm and kindly heart. The Presser Foundation is probably the best evidence of the latter, and it will be, I think, Mr. Presser's most enduring monument.

ERNEST R. KROEGER

Eminent Composer and Educator

Theodore Presser was a great force in the development of musical education in this country. Having been a teacher, he understood the needs of both pupil and teacher. As a composer, he comprehended well the requirements of studies and pieces necessary to interest the pupil as well as to further his progress. As a publisher, he was mainly interested in issuing compositions of a practical nature, which would develop both the technical capacity and the artistic impulse of the pianist.

His great success lay in this combination of an understanding of both the practical and artistic sides of musical instruction. As publisher of THE ETUDE, he was able to bring to the teacher the valuable experiences and authoritative views of the leaders of musical thought. Mr. Presser's name will go down to posterity as one of the foremost men who were influential in shaping the musical destinies of the teachers and students of his generation.

THOMAS TAPPER

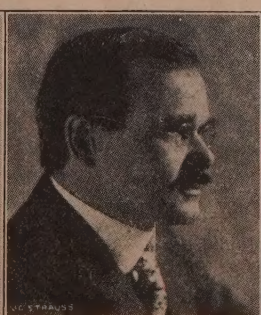
Formerly Editor of "The Musician"

It is now more than thirty-five years since I had the pleasure of meeting Mr. Presser for the first time. In fact, it is just thirty-five years since "Chats with Music Students" was published by Mr. Presser, the first of a long line of publications which I had the pleasure of working out with him.

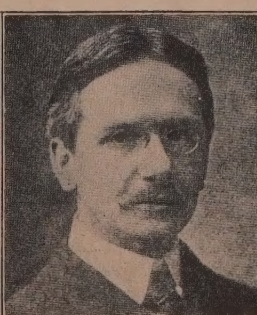
I recall my first visit at his then very humble office in Philadelphia and the enthusiasm with which he discussed plans for the development and expansion of THE ETUDE. I remember that he gave me, at the time, three or four odd numbers of the first volume—modest pages indeed, compared to the splendid press work and general set-up of the magazine today.



DR. THOMAS TAPPER



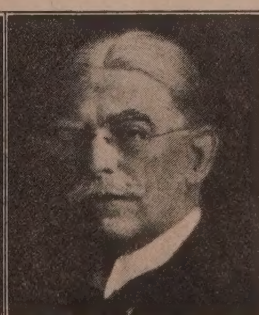
ERNEST R. KROEGER



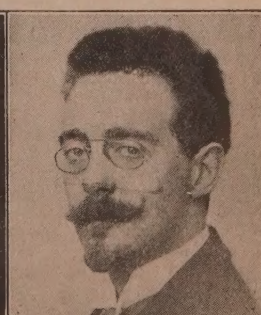
WINTON J. BALTZELL



NICHOLAS DOUTY



WILLIAM ARMS FISHER



FELIX BOROWSKI

I have known few men whose habit it was to go so directly and stay so persistently upon the matter under discussion. In fact, I have often wondered, in my many meetings with him, when his consciousness drifted away from business to roam sometimes at freedom, as it does with most men. He seemed almost monastic in his adherence to the rubrics of business; yet one had not to go far with him to discover many an attribute that most hard-shelled business men count not among their assets, though certainly with him they were ever active and admirable. I refer to his sympathy, his kindness, his helpfulness (never conceived by him in terms of charity), his consideration for others and, above all, an earnestness that reigned supreme not only over his business but as well in the realm of his ethics of brotherly relationship.

The business must have been small when I first knew him; but the man was big and therefore it was only a question of time when the business should grow to the proportions of the man. I shall never forget his words to me on the occasion of my visiting him not so very long ago. When we had finished the business under consideration, he said, "Now, Mr. Tapper, I hope there will come a time when you will come in and we can have a visit together entirely free of any consideration of business. Just come in and see me sometime!"

And I am glad to have had the privilege of having seen him "sometime."

JOHN PHILIP SOUSA

Famous Composer and Band-Master

The life and career of Theodore Presser is an example of what energy, fidelity and singleness of purpose will accomplish. Starting as a music teacher, he ended his career by being one of the most important figures in advancing the curriculum for the proper study of music. No copy of THE ETUDE that I have read but what contains invaluable advice, alike to the teacher and the student. And wherever the source of this information was imparted, the guiding mind of Theodore Presser was the motive power that put it into circulation. Those that knew him, knew his purpose, his philanthropy and his splendid business acumen will always revere his memory and cherish his work.

WILLIAM ARMS FISHER

Composer and Editor

The great majority of mankind follow the herd instinct and go through life with eyes on the crowd lest they be considered peculiar and out-of-step; but Theodore Presser was a man who thought for himself, who had the courage of his own convictions and with eye on the goal he sought never swerved to the right or left in pursuit of it.

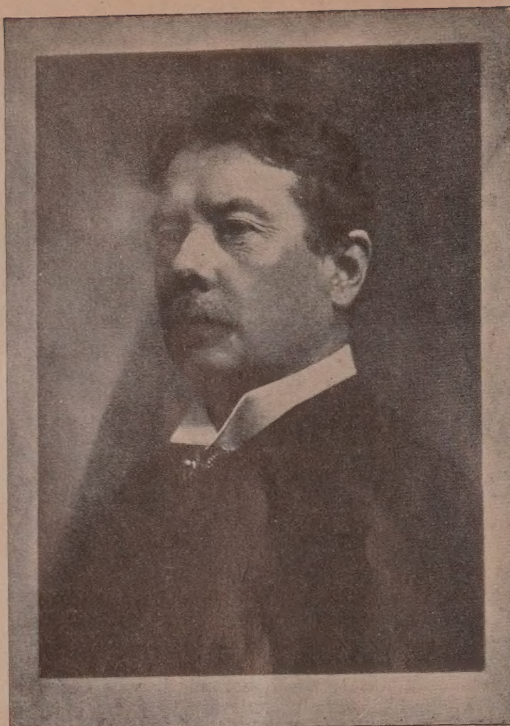
He was markedly individual and differed from all other music publishers in a most important respect. Other publishers have also begun their careers as music teachers, others have become distributors of music because they loved it, and other houses have issued more or less successful music magazines; but Mr. Presser was unique in that he started the publication of his magazine, not as an adjunct to music publishing, not as a house-organ, but as the main thing, with the central dominant idea of helping teachers meet their practical daily problems. The publishing of music grew out of the necessities of the magazine. He had to have new music for its pages, music that would meet the working teacher's needs. He began by publishing a magazine and later discovered that he had become a music publisher as well. The magazine, which grew amazingly beyond his first picturing, was ever the principal thing, the very core of his business; for he built up his great establishment around it, and when he finally had the satisfaction of knowing that THE ETUDE had the largest circulation of any music magazine in the world, he also discovered, if he ever took the time to look up the figures, that he was publishing more music each year than any other publisher in America, and those who looked on knew that this notable achievement was the outcome of a purpose that never wavered and an energy that never faltered until his summons came.

LEON R. MAXWELL

President Music Teachers' National Association

The Music Teachers' National Association owes its founding to Mr. Presser; and he has always been a friend ready to give his time and advice. The members, many of whom knew him intimately, will feel his loss deeply.

My own personal contact with Mr. Presser was very brief; but in the few hours in which I talked to him, I discovered a most lovable old gentleman.



GEORGE W. CHADWICK

GEORGE W. CHADWICK

Eminent Composer, A Lifelong Friend of Theodore Presser

My acquaintance with Theodore Presser began in 1874 when he came to Boston to study at the New England Conservatory of Music. I was at that time clerk in my father's insurance office in Lawrence, and I found Presser's lodgings very convenient whenever I stayed in Boston for an evening concert.

He was full of enthusiasm, very friendly, and we speedily became intimate. In 1876, he was at Greenwich, Rhode Island, in Dr. Toujee's Summer School, a branch of the New England Conservatory. To this place came Dr. Butterfield, the President of Olivet College, Michigan, looking about for a director for his musical department. He offered the place to Presser who was already engaged for another place, but on the strength of Presser's warm, and perhaps too warm, recommendation of me, Dr. Butterfield came to Boston and engaged me for the position.

He was rather aghast when he first saw me, as my face was innocent of any hirsute decorations; and I probably looked younger than my real age which was twenty-one. But Presser's enthusiastic endorsement got me the position through which I was able to save enough money to go to Europe the next year, which was the principal inducement in accepting it.

In December, 1876, he carried out the great idea which had long been in his mind, of organizing an Association of Music Teachers. This was held at Delaware, Ohio, where he was teaching, and was attended by quite a number of the western teachers. On this occasion, I delivered my maiden speech in the form of an address on Popular Music. I was perhaps rather too much in earnest, although there was nothing in the address which does not apply with even greater force at the present time. Dr. George F. Root, whose patriotic and other songs during the Civil War attained a great vogue and are still sung, made a very courteous but effective reply, which I confess, modified my opinions to a certain extent. He was one of the finest gentlemen I have ever met, and a real folk-song composer.

Presser had the foresight to realize that the National Association of Music Teachers would grow to great power and influence of which in later years he was able to take full advantage. In 1878, without any warning, Presser turned up in Leipzig, and entered the Conservatory as a piano student. He immediately became a great favorite with the American and English boys, and was a ringleader in all sorts of practical jokes, some of which recoiled on his own head.

He practiced faithfully on elementary Sonatinas and studies which did him very little good. He was too old to acquire the necessary technique even for easy music.

We went to many concerts and rehearsals together, although he would never allow them to interfere with

his pianoforte practice. He had a little card at the side of his piano on which his occupation for the day was spaced out, hour by hour, and he did not often allow his schedule to be interfered with. He lectured me faithfully for not adopting this method, as well as on other subjects, and as I seldom practiced if I could go to a rehearsal or a concert, he often said to me, "Chadwick, you cannot pick up music on the fly," in which of course he was entirely mistaken.

In the summer we made a walking trip of a week in company with some other students, through the romantic region of the upper Elbe, known as Saxon Switzerland. Presser was the life of the party. He was so irrepressible that on one occasion, the landlord of a little inn threatened to eject us. He had some peculiar ideas. He would not go to the opera on a Sunday evening, but he would sit in a cafe and play chess all the evening! At one time, he was all for making a search for Bach's burial place. Singularly enough, it was afterward found in a church in Leipzig.

When I was working on my Overture to Rip Van Winkle, which was to be played at the Annual Conservatory Concert, he was full of interest and enthusiasm, even predicting great success for me. He heard a private rehearsal with a local orchestra whom I induced to try the piece over, and at the Conservatory rehearsals he was equally enthusiastic; but when it came to the performance, he disappeared, and I did not see him for several days afterwards.

I was very much hurt by this, because the competition was very keen, and I wanted his moral support as my principal backer. When I finally saw him, and demanded an explanation, he shrugged his shoulders and said, "You have enough friends without me." Peculiarities of this sort occasionally developed in him; and none of his friends could ever understand them.

After my return to Boston in 1880, he came to see me, and occasionally we met in Philadelphia. He was so absorbed in his particular line of work that possibly he did not follow the progress of musical art in this country with the same interest.

His was certainly a remarkable career, and he has left a monument in the Presser Foundation, which is entirely characteristic of his interest in the workers for musical education.

There is no class of musicians so deserving of assistance as the faithful and conscientious teachers who through accident or illness have become unable to support themselves. The Presser Home is a practical illustration of his sympathy with these worthy teachers.

O. G. SONNECK

Noted Critic and Musicologist

On the few occasions that it was my privilege to chat undisturbed with Mr. Presser and frankly to discuss matters with him that interested us both, I gained an insight into the idealistic side of Mr. Presser's character that was stimulating.

His eminent place in the history of musical life in America is secure. No future history of music in our country would answer its purpose, unless it informed the student of Theodore Presser's contributions to the organization of the teaching profession and his constructive efforts in other directions, including his interest in the establishment of a real National Conservatory. For all of this the magnificent Presser Foundation is a fitting symbol, frame and crown.

WALDO S. PRATT

Treasurer, Music Teachers' National Association

I have just been startled to read of the death of Mr. Presser, for which I was quite unprepared. I feel that I must at once send a line to express my sympathy to you and all your large circle of fellow-workers, and also for the family circle.

I think that everyone who knew Mr. Presser must have come to have a peculiar regard and esteem for him. He had a remarkable personality in many ways: a warm heart and a fine desire to be of service to others. And no one can consider the great business and the princely fortune that he built up without recognizing how keen was his practical skill. All these things and many more, you know better than anybody else. But I cannot forbear speaking of them as I set down these hasty words of my instinctive personal feeling of loss.

CLARENCE G. HAMILTON

With Mr. Presser a landmark in American music has slipped away; and I am sure that his death will be keenly mourned by the thousands of musicians to whom his name has been a household word. No doubt it will mean much to you, especially, and added responsibility

(Continued on page 14)

How to Teach the Major and Minor Scales

BY JOHN M. WILLIAMS

WHEN to teach the scales might be a debatable subject; but that they should be learned, and with as little effort as possible on the student's part, is generally admitted.

The following presentation of the subject has been found beneficial, whether introduced in the second or the sixth month of the pupil's study.

First Lesson

Thoroughly drill the pupil on Whole-steps and Half-steps and allow at least the time from one lesson to the next for this to be thoroughly assimilated.

Definition: From one key to the next, if there is a key between (either black or white) is a whole-step; if there is no key between it is a half-step. (The words whole-step and half-step are preferable to whole-tone and half-tone as the word "interval" means "distance"; and the idea of distance is better suggested by the word "step" than "tone.")

Second Lesson

Definition: The major scale is a series of eight tones; the last tone being the same as the first. Make a diagram in the pupil's note book, thus:

1 Whole 2 Whole 3 Half 4 Whole 5 Whole 6 Whole 7 Half 8
Step Step Step Step Step Step Step Step
From the first to the second tone is a whole-step.
From the second to the third a whole-step.
From the third to the fourth a half-step.
From the fourth to the fifth is a whole-step.
From the fifth to the sixth is a whole-step.
From the sixth to the seventh is a whole-step.
From the seventh to the eighth is a half-step.

In other words all the intervals are whole-steps except from 3 to 4 and from 7 to 8. These are half-steps.

This may be demonstrated on the black board by drawing a ladder, or, if a small child is being taught, by "walking" the scales, that is, two whole-steps, a half-step, three whole-steps, and a half-step. Two tetrachords, joined by a whole step, is also an excellent way to teach them.

Drill the pupil thoroughly in the building of the major scale beginning on each of the 12 keys (black or white). Assign the building of all scales for an entire lesson. (Caution: Do not allow the pupil to confine his efforts to building the C scale, or the scales starting on the white keys only. And remember, the pattern remains the same, the keys must be made to fit the pattern, not *vice versa*. The pupil should be taught to count aloud; thus: One whole-step, two whole-steps and a half-step, one whole-step, two whole-steps, three whole-steps and a half-step.

Third Lesson

If, at the third lesson, the pupil can build the scale beginning on any key (while building them allow him to use the fingers of both hands when playing them), he may be assigned C G D A and E major scales at one lesson for practice. As there are 8 keys to be played, and we have but five fingers, we must finger R.H. 1 2 3 1 2 3 4 5 and L.H. 5 4 3 2 1 3 2 1.

Important: Before each scale is played the pupil should be taught to recite the signature aloud thus:

C major scale—signature no sharps or flats
G major scale—signature one sharp; F sharp
D major scale—signature two sharps; F and C sharps

A major scale—signature three sharps; F, C and G sharps
E major scale—signature four sharps; F, C, G and D sharps

The hands should be practiced alone. In ascending, when the second finger of the right hand plays its note, the thumb should move under the hand quickly and thus be prepared to play its note when needed. Likewise the left hand, when descending. The preparation of the thumb does away with the ugly throwing out of the wrist in which some pupils indulge each time the thumb is put under.

Fourth Lesson

Assign F major, B-flat major, E-flat major and A-flat major, for practice at this lesson.

Rule for fingering: Right hand, the fourth finger always plays B-flat. Left hand, the fourth finger goes on No. 4 of the scale, except in F-major scale (which is fingered the same as C major).

Perhaps the first group may be studied with the hands together for this lesson, while the flats are being practiced hands alone.

The pupil should recite before playing, thus:

F major scale—signature one flat; B flat
B-flat major scale—signature two flats; B and E flats
E-flat major scale—signature three flats; B, E and A flats

A-flat major scale—signature four flats; B, E, A and D flats

These four scales with flats frequently require two lessons to learn instead of one. Do not attempt the hands together until they can be played separately easily.

Fifth Lesson

When the fourth lesson can be done well, assign B-sharp, F-sharp, D-flat and G-flat, to be practiced with the hands alone; the remainder to be practiced hands together.

The pupil should recite before playing, thus:

B major scale—signature 5 sharps; F, C, G, D and A sharps

F-sharp major scale—signature 6 sharps; F, C, G, D, A and E sharps

D-flat major scale—signature 5 flats; B, E, A, D and G flats

G-flat major scale—signature 6 flats; B, E, A, D, G and C flats

When to Give Two Octave Forms

WHEN ALL the major scales can be played perfectly one octave, hands together, with correct and rapid recitation of the signatures; then the two octave forms may be given.

NOTE: This last group is the easiest to play and these scales should be the first ones to be assigned for two octave practice.

When B and F sharp and D-flat and G-flat can be perfectly played two octaves, assign B-flat, E-flat and A-flat, hands together, two octaves. These are decidedly easier for the pupil than the first group. Later assign the first group (C, G, D, A, E); and, if any difficulty is experienced in getting these, have the pupil practice the nine-tone scale first. This gets him over the crossing spot and into the second octave. Later they should be extended to two octaves.

"Dromedary" and "Merrily"

Play all scales in quarter, eighth and sixteenth notes, also 1, 2 and 3 notes to a count.

When counting sixteenth notes use the word "Dromedary," accenting the first syllable.

When playing three octaves, if you want triplets use the word "Merrily," accenting the first syllable.

Caution: Do not continually assign new material. When the pupil can play all scales one octave, do not rush immediately into the two octave forms; let him "camp" on the one-octave scales for a few weeks. Likewise, when he has learned the two-octave forms, do not rush into the minors, "camp" on these until they are

played without hesitancy and with ease. One of the secrets of getting good scale playing from pupils is never to leave one group for another until each is thoroughly learned. Half-learned work is the cause of much trouble later on.

The Minor Scales

In teaching the minor scales it is preferable that the pupil learn A, E and B minor and D, G and C minor before taking up the more difficult keys like F-sharp minor, C-sharp minor, and others. It is more desirable that the pupil be thoroughly at home in these six keys than to have a hazy knowledge of the 12; hence, in some cases it is better to work on these six for an entire year, rather than assign the more remote and difficult keys.

Formation of the Minor Scales

The minor scales may be explained thus:

Just as every child has "relatives," likewise every major scale has a Relative Minor Scale. This minor scale "lives" or "starts" on the sixth note or "house" of the major scale. In other words the Relative Minor begins on the sixth note of the Major Scale.

There are three forms of the minor scale:

1. The Natural or Pure Minor.
2. The Melodic Minor.
3. The Harmonic Minor.

The ability to recognize the key in which a piece or exercise is written will be greatly enhanced if before playing the minor scale the pupil is taught to recite thus:

A minor scale, relative of C Major scale, signature no flats or sharps.

E minor scale, relative of G Major scale, signature one sharp, F sharp; and so on. Pupils should recite quickly and accurately.

In the natural minor scale the notes are identical with those in its relative major; the only difference is that the minor begins on the sixth note of the major (thus giving it a minor third).

In the beginning it is much better to have the pupil count all minor scales 1 2 3 4 5 6 7 instead of 1 2 3 4, 1 2 3 4, and so on.

After playing the pure or natural minor, show that in the Melodic Minor the sixth and seventh tones are raised ascending and canceled descending. (Hence the importance of counting seven instead of four.) In the Harmonic Minor the seventh tone is raised both ascending and descending.

Have the natural minor played one octave only, as it is a "theoretical minor" from which we build the others.

Stories That Help

IN explaining the melodic minor you may tell a story something like this:

"You go up town by one street, and come back by another." Or, if it is C minor, for instance, "the two black birds (A-flat and B-flat) fly away and then come back," and similarly with other advanced keys. Points driven home with a story always lodge better in a child's mind.

One new minor scale at each lesson is quite enough; and on the more difficult ones, like F-sharp minor and C-sharp minor, it frequently takes several lessons each. But no matter how many, make it a rule never to leave one scale for another until it is perfectly and easily played; and remember, the pupil should do the reciting and without assistance from the teacher.

NEW FINGERING OF SCALES

Do you know the fingering of the scales advocated by some of the world's greatest masters? Richard Epstein, Moszkowski, Jonas, Stokowski, and most of the great virtuosi, advocate the following:

Scale of G major, left hand, begin with the third finger. The fourth finger will go on F-sharp.

G major scale is fingered 3 2 1 3 2 1 4 3.

Begin the scale of D major and A major (left hand) with the second finger. In each case the 4th finger goes on F-sharp.

D major scale is fingered 2 1 4 3 2 1 3 2.

A major scale is fingered 2 1 3 2 1 4 3 2.

F major scale is the only one of the flats that is changed. Begin with the third finger of left hand. The fourth finger goes on B-flat.

F major scale is fingered 3 2 1 4 3 2 1 3.

Important Constructive Work

Mr. John M. Williams has conducted classes from coast to coast which have been attended by hundreds of progressive teachers who have been glad to pay generous fees for just such practical information as he gives in this lucid and interesting article. Mr. Williams has written many highly successful elementary instruction books including:

"First Year at the Piano,"
"Tunes for Tiny Tots," for the Pianoforte,
"What to Teach at the Very First Lessons,"
"Book for Older Beginners,"
"John M. Williams' Very First Piano Book,"
"Nothing Easier" or "Adventures of Ten Little Fingers in Mother Goose Land,"
"Child's First Music Book."



PRESSER HOME FOR RETIRED MUSIC TEACHERS, IN GERMANTOWN, PENNSYLVANIA

(At the left is seen Mr. Presser's residence which he transferred to the Home prior to his death. The grounds comprise upwards of three acres of Gardens and Park)

Minor Scales

THE HARMONIC FORM of the F, C, G, D and A minor scales, left hand, all begin with the second finger and are fingered in each case:

2 1 3 2 1 4 3 2.

The only scale changed in the right hand is C minor, which is fingered:

2 3 4 1 2 3 1 2.

This fingering is generally supposed to have been discovered or "invented" by Moszkowski; but Alberto Jonas, in his celebrated *Master School of Modern Piano Playing and Virtuosity* gives the credit to a Frenchman named Charles Eschmann-Dumur.

Undoubtedly this fingering has great advantages. Try it and see. For instance, in the standard fingering of the D major scale, the fourth finger of the left hand goes on E, with the thumb crossing under to D. In the new way descending (from F sharp to E), the player has a much easier crossing (from a black key to a white key), as it is less difficult to put the thumb under to a white key when the long fingers are over the black ones. The short thumb naturally falls on a white key. Experiment with this and observe the results.

The teacher's first impulse is to ask, "If this is the better way, then why teach the old way at all; why not teach the new way from the beginning?" A matter like this will have to be decided by each teacher for himself; but the writer has found it rather useful to have pupils learn and practice the old fingering for the first five or seven years and then learn the new. This has several advantages, a few of which are here enumerated:

First, in practice we frequently finger things in a difficult way so that when we try the less difficult, the latter will seem quite easy by comparison. For instance, a pupil who can finger the scales in the more difficult way will have little or no trouble in the easier crossing of the new manner.

Secondly, if the pupil cannot play the scales with the standard fingering, all the sonatines, pieces and usual works that he uses in his earlier grades would have to be re-fingered for him. This would take a great deal of the lesson time and is hardly advisable, is it?

A splendid book that is widely used by progressive teachers, and one of the standard works on the subject is "Mastering the Scales and Arpeggios," by Mr. James Francis Cooke.

The following exercise called "Radiating Exercise," has been found very beneficial, particularly for pupils who have difficulty in remembering the note on which the fourth finger goes.

These have been given the name of "Radiating Exercises," because radiating from a given center note they ultimately touch the limits of the two-octave scale. By means of this exercise, we go from the known to the unknown, step by step, until the fingering becomes second nature.

Radiating Exercise—Section A

This exercise is designed to fix the fingering in the mind by advancing the fingering step by step.

Play each exercise separately eight times, or until the fingering of each exercise becomes as second nature, or until it is not necessary to have to think about the details of fingering. In other words, the little exercises become automatic. Proceed in the same manner with all the scales.

A Suggestion for Orchestra Goers

By Leonora Sill Ashton

In that very discerning volume, "The Lore of Proserpine," Maurice Hewlett says:

"If during an orchestral symphony you look steadily enough at one musician or another, you can always hear

his instrument above the rest, and follow his part in the symphony."

This is an interesting and beneficial thing to do. In the mere act of using one's eyes as well as ears, concentration is increased and deepened.

I follow this advice when listening to a new, or unfamiliar composition; for it is the best way possible to become conversant with obscure parts. It is also a very valuable aid to ear training.

To come right down to actual teaching, however, this is a good principle to apply to both the practice and instruction hour.

Expressing it simply, one might use the well-worn phrase, "Take one thing at a time."

It may be a little hard to explain this to your pupils at first, but they will soon learn your meaning, which would be something like this:

"In each repetition of an etude or piece, instead of aiming in a haphazard manner at the whole, try to concentrate upon one separate part, with a view to making that part perfect."

Of course, there must be a good general idea of the whole at the outset.

This is obtained by reading over the music carefully, away from the piano. In this process many details of time, rhythm and expression are seen and noted, which might be overlooked in the interest of the music itself when played.

In actual practice, try to concentrate upon one portion of the music at a time.

A practice record of this sort would read somewhat as follows:

Watch especially—

1st time—Melody,

2nd time—Phrasing,

3rd time—Pedal,

4th time—Expression.

One of the great lessons for scholars and self-seeking musicians to learn is that of not spending too much time on useless work.

The farmer, the housekeeper, the business man, all have had their work enlightened and enlarged and benefitted by "labor-saving devices."

The actual processes of the hands at the piano will always remain the same. It is for each one of us to quicken and enliven the mental processes which go with our practicing, which are going to free us from the long-called "drudgery" of piano work.

Clear thinking and vital concentration wait upon this end; and you will find that these two, persevered in faithfully, will enhance the beauty of music as a whole, when you give yourself up to the enjoyment of listening or performance.

"He is dead, the sweet musician,
He is gone from us for ever,
He has moved a little nearer
To the Master of all music,
To the Master of all singing!
O my brother, Chibiabos!"—Longfellow.



MR. PRESSER'S BIRTHPLACE IN PITTSBURGH, PENNSYLVANIA

(The building is now demolished)

Some Aspects of America's Advance in the Musical Art

An Interview With the Eminent American Author and Publicist

OWEN WISTER

Biographical

[Mr. Owen Wister was born in Philadelphia, June 14, 1860. His family is one of the most distinguished of the Quaker City. The biographical dictionaries make mention of the fact that he received his A. B. degree from Harvard University in 1882, followed by A. M. and L. L. B. in 1888; that he was admitted to the Bar in 1889; that he has been engaged in literary work since 1891; that he is an Overseer of Harvard University; that he is author of a long

list of notable novels, including "The Virginian;" that he has written a number of important political essays, such as "The Pentecost of Calamity;" that he is a member of many learned societies; that he has received distinctions innumerable, but no mention whatever is made of the very significant fact that Mr. Wister's training and ambition up to the time he commenced his legal studies were focused upon becoming a professional musician, a composer; that he won the en-

thusiastic praise of world-famous music critics, and that he still retains a deep interest in the art. His own relation of the incidents of his musical activity makes one of the most interesting and surprising stories of the annals of our complex musical life. We prefer to have him tell this in his own words. The number of distinguished men and women in America who are fine musicians is a source of great satisfaction to eager music workers.]

"WHEN WE speak of the musical advance in our country, we must not forget that there were over fifty years ago, in America, certain roots of musical culture which, however attenuated, were nevertheless active forerunners of the present notable and widespread interest and enterprise in the music art of to-day: Numerous American families had representative members well versed in music; and it was my privilege to have been born in a family where music was hereditary, as it also was in my wife's family.

"My mother and I used to play four-handed arrangements upon the pianoforte—Haydn, Mozart, Beethoven, Schubert; she formed my taste.

"Once when in late years I was playing Mendelssohn's charming overture, 'Die Schoene Melusine' (Opus 32), with my eldest daughter, I was able to tell her that from those same pages I had played the same overture with her great-grandmother Fanny Kemble, who was the daughter of a well-known musician named Decamp, with her grandmother, Mrs. Owen Jones Wister, her mother, and my own great-grandmother, Mrs. Charles Kemble. My great aunt, Adelaide Kemble, was a singer of note, and her favorite rôle was *Norma*.

"My earliest musical recollections are those of hearing my mother play Beethoven Sonatas and some of the works of Chopin. My lullabies were played upon the piano rather than sung; although my mother did sing Schubert and Franz, as well as cradle songs. The piano fascinated me. It seemed a very wonderful thing to be able to make one's fingers fly over the keys and produce beautiful music. My mother's playing has been unforgettable. Why is it that the music one's mother plays seems so different, so distinctive from that of all others? The mother influence in art is always a vivid one, and many an artist of the past has merely translated into his own career the ambitions and impulses of his mother.

"Fortunately at about the age of seven or eight I was started in the study of Solfegeios under a Mr. Bishop, of Philadelphia. It is hard to imagine a better foundation of ultimate musicianship. Before one can get very far in music one must learn the keys, the intervals and the chords. These are the vocabulary of the art. I have a strong feeling that one can learn them better by singing them than in any other way. Singing seems to fix the relation of the notes in the mind as nothing else does.

"At the age of ten, I was taken to Hofwyl, a school near Berne in Switzerland. There I was given my first lessons in pianoforte playing. These continued in other places for some three years. Coming back to America I went for five years to St. Paul's School at Concord, New Hampshire, where the organist and choir director was James C. Knox, writer of much excellent church music and composer of the well-known anthem, *O Pray for the Peace of Jerusalem*. His musical taste was like my mother's—perfect. It was from them I heard the first strains of Wagner, when Wagner was almost unknown here.

"At eighteen I went to Harvard where I became the pupil of the well-known American composer and educator, John Knowles Paine. Paine was an admirable musician who was sometimes given the name of being more erudite than practical. This, however, was not the case; he was a splendid performer upon the organ and produced many works for chorus and orchestra. He gave many organ concerts in Germany and in the United States. He went to Harvard as a teacher of Music in 1862, and became Professor of Music in 1875. He, like scores of teachers of theory in that bygone era, refused to recognize as legitimate, many harmonies which to-day seem like Sunday School

commonplaces, and which I was rather prone to use in the exercises I wrote for him. The musical receptivity of the public the world over has advanced enormously during the past fifty years. Sometimes I feel that this advance is more notable than the progress of the art itself. Music, in order to develop, must depend upon the ear and upon the trained intelligence of listeners. Paine, who died in 1906, went through a period of strict classicalism followed by an indulgence in romanticism. He would probably, nevertheless, enjoy as little as most of us some of the orgies of cacophony which are brayed by orchestras continually in this day. His music for the Sophocles trophy, *Ædipus Tyrannus*, was his highest achievement and deserves to be revived more frequently. He wrote the words and text of a Grand Opera, 'Azara,' which was published in 1901.

"It should be remembered that when I was at Harvard, music in this relation to University life was still regarded by many as something of an experiment and by others as an intrusion upon the conservative academic plan of study. Professor Paine, and Professor Hugh A. Clarke, at the University of Pennsylvania, were the first University professors of music in America; and both were appointed as recently as 1875. In the English Universities the post of Professor of Music has existed for hundreds of years. Among Harvard students, Arthur Foote, Converse, Carpenter and Hill are well-known musicians to-day. Foote preceded, the others followed me. Frederick Russel Burton was in my class. Burton received his entire musical education at Harvard. He later became conductor of a notable Choral Society in Yonkers and also a music critic for the New York *Sun*. He published an excellent work on the Songs of the Ojibway Indians and in 1898 produced a dramatic cantata, 'Hiawatha,' employing real Indian themes.

"Upon graduation in music from Harvard, I took

highest honors in that course with a Sonata, a comic opera in three acts, and some fugues. During college, I wrote three comic operas with Thomas Whaton. I have written eight altogether, none ever offered to a manager, three privately performed. In my senior year I wrote the text and some of the music for our Hasty Pudding Show, 'Dido and Æneas,' the first Hasty Pudding opera which had an orchestra. It was played in Boston, New York and Philadelphia. Some manager made us an offer to go on 'The New England Circuit,' but we had our degrees to get. I also had two or three things published at that time, one of which I remember was a dance of the semi-popular sort. I was very proud to have this become one of the favorites at the dancing class.

"At twenty-two came one of the great events of my early life. I went to Europe and it was my wonderful fortune to come to know Franz Liszt. Imagine my excitement and my trepidation when I learned that the great master had consented to have me play for him one of my own compositions and that the audition was to occur in Wagner's home, 'Wahnfried.' To see Liszt once was to remember him always. I was lucky enough to see him several times. I played for him, at Wahnfried, an operatic duo, 'Merlin and Vivien.' He was most encouraging and said in French that I had 'un talent prononcé pour la musique.'

"He advised me to continue my studies, and I then went for one year to Paris where I studied with Ernest Giraud. At that time my sole thought was that of making music my profession. Circumstances called me back to America, and I returned to Harvard where I entered the Law School. Upon graduation I was admitted to the Bar in Philadelphia. My practice was short-lived, because I soon found myself writing stories. The public and the publishers demanded more and more of my writings, and since that time music has been compelled to step to the background. Nevertheless, I have never lost my great love for the art and myself continually writing music. Indeed I have just completed another comic opera, 'The Honey Moonshiners,' which will be given by the Tavern Club in Boston this year.

"It is a great gratification for me to see the vastly different attitude of the public towards music in this day. At Harvard, for instance, there is a totally different sense of appreciation of the art. This is in a large measure due to the very liberal attitude of President Emeritus Dr. Charles W. Eliot. In Paine's day, whenever Harvard was poor the corporation said, abolish the Music Department. To this advice Mr. Eliot never listened. To-day the Music Department stands Dean, Premier and Consulting Engineer for all others. It has drawn students from all over the country. The methods of Professor Walter R. Spalding have been widely adopted, even in France at the University of Toulouse. Music in university work is of course largely theoretical; but I cannot see why there should be any legitimate objections to the study of practical musical work in the modern university. The world cries for trained men. The universities are supposed to furnish them. The modern university without fine equipments for practical study of chemistry, engineering or medicine would feel itself woefully behind the times. Why should not the musician have every possible facility for practical study of the instruments as well as for theoretical study? The chemist has his laboratory, the athlete his gymnasium, the doctor his hospital.

"Of course some universities, such as Harvard, are so located that there are fine adjacent conservatories where piano and other instruments are taught and there is really no need for creating a 'musical laboratory' on the campus to teach these instruments.



OWEN WISTER

IN THE field of composition America unquestionably suffered from the Puritan pall which shrouded so much of our early creative work. In music the effect was terrible. The English have never been a profound musical race; and even at that time, some fifty years after the landing at Plymouth Rock, when England was reveling in the beautiful music of Purcell, our blue-nosed Pilgrim and Quaker forefathers were finding in music the double-distilled quintessence of fire and brimstone. It is difficult to estimate the damage done to music by the Puritan commonwealth. The genius of Purcell was one in which the British people have reason to glory. Unfortunately, they were in poor position to promote it; and when the overwhelming genius of Handel arrived, the native composer was neglected—a misfortune for which Britons even today are trying to atone.

"In America the situation, in so far as composition is concerned, is most hopeful at this time. We have our men of Anglo-Saxon heritage such as John Alden Carpenter, Foote, Hadley, Converse, all musicians with most excellent technical training. We have had the Celtic MacDowell. Now we may expect a great admixture of blood of many different nations; and already in the works of younger composers, such as Sowerby and Hansen, this new note is to be heard. Have no fears about the music of the America of to-morrow. The whole world will listen to it.

"Our equipment in music will excel that of the world. I refer to the schools cropping up in many parts of the country, with endowments which would have seemed enormous if they had come from an imperial hand instead of that of American manufacturers, merchants and publishers. Our orchestras command world attention. Charles Martin Loeffler, of Boston, told me that he considered the Philadelphia Orchestra the finest in existence. I certainly have heard nothing to equal it. I have heard the great orchestras of Europe, and there are many magnificent ones. I remember a particularly beautiful performance of the G Minor Symphony of Mozart, by the excellent orchestra of Barcelona, conducted by the brother of Pablo Casals.

"The nations of Europe have long recognized the value of music to the State. To me this value seems enormous, because music adds greatly to the Joy of Life. It gives all an additional reward for existence. Its appeal is so broad and its effects are so exhilarating that its importance is immense. In religion it is indispensable, if only because it appeals so definitely to the emotions. A religion without emotion is worthless.

Why the Pianoforte is the Most Important Instrument

"MUSIC, as an art, may be best approached through the pianoforte; that is, unless one is preparing to make a specialty of some other instrument, it is perhaps a mistake to inaugurate a musical education with another instrument. There is nothing in the literature that cannot be explored through the piano. It is for this reason that I feel very strongly that everyone who desires to study music, whether the design is professional or amateur, should at first strive to gain a certain pianistic facility. The piano is easily the most practical instrument for this purpose, and the average student gets more from it.

"The ability to play the piano, if merely for exploring purposes is a valuable possession for anyone in these days when there is such a world interest in music. I rather pity the man or the woman who has not this ability, just as one is to be pitied who cannot read. The further this ability is developed the more interesting the subject becomes—precisely as the acquisition of the ability to read in foreign tongues widens and deepens one's outlook in literature.

"This is peculiarly true in its relation to the American people. Probably we work harder and longer than most peoples. The strain is often terrific. The American man deeply engrossed in business, has scant variety in his life. If he has learned to turn to music, he finds a precious relief from the grind. The turning toward music in this country has become very marked in recent years. It seems to have come almost like a phenomenon. Certainly the interest in 1880 is not to be compared with that of today. The occasional concerts given at the Philadelphia Academy of Music, by Theodore Thomas and his wonderful orchestra, were played to half empty houses. Now there are queues around the whole square an hour before the doors open on orchestral nights.

"Except drama, music is the only fine art which can be recreated wherever there is the right medium. By this I mean that in order to see the 'Sistine Madonna' or the 'Descent from the Cross' one has to travel to Europe. Photographic reproductions leave a great deal to be desired. With music, however, one may recreate a Beethoven Symphony in the backwoods, if one but has a proper instrument. I have been told that Handel's

'Messiah,' for instance, is given in the little college town of Lindsborg, Kansas, in remarkable fashion, by a large chorus and orchestra. The St. Olaf Chorus of a small college town of Minnesota tours the East, singing the masterpieces of the early church composers in a fashion that wins the enthusiastic applause of great critics. The girl in the country town, with a little library of Bach, Beethoven, Haydn and Mozart, can get just as much joy from playing these works as if she lived in a great metropolis. Thus music grows daily more an American possession, instead of being, as it used to be, an American importation."

Tribute to Theodore Presser

(Continued)

ERNEST R. KROEGER

Noted Composer

Theodore Presser was a man of sterling integrity, with high ideals, and he was in a position to carry out his plans. It is a fine thing for a man to see in his lifetime the maturing of such plans as Mr. Presser had. It must have given him great gratification. The musical world loses much by his death. I feel a sense of personal loss, because of our close friendship extending over many years.

WALTER T. FISCHER

Music Publisher

Mr. Presser was one of the most respected figures in our national musical life and, through many years of earnest endeavor succeeded in winning not only unusual material success, but also a guerdon of widespread admiration even from those who did not always share his point of view.

He was one of the last of the "grand old men" of the music industry and his passing brings to each of us a deep sense of irreparable personal loss.

GUSTAVE SAENGER

Editor of The Musical Observer

In summing up the careers of those who have gained unusual prominence in either a business or professional vocation, we must be guided by the personal character of the individual, his aims, and methods of arriving at whatever goal he has set for himself.

The outstanding qualifications which helped to distinguish the late Mr. Presser, and which made of him a personality which had become an established factor in his particular sphere of activity, are to be sought in the indomitable energy he displayed at all times, his ceaseless attention to large or small business matters, and his generosity in having provided for at least a part of the needy musical profession through the Presser Foundation, which will remain a perpetual monument to his kindly and charitable human traits.

BOSTON MUSIC PUBLISHERS ASSOCIATION

November 7th, 1925

It was with deep and sincere sorrow that this Association learned, on October 28th, 1925, of the passing from this life of Theodore Presser, one of the outstanding members of the Music Industry of this country and of the world.

While not unexpected, the announcement of his passing came as a severe shock to all of us.

As founder of THE ETUDE and of the honored house which bears his name, he made a reputation for himself which will endure. Truly may it be said of him: "Gone is the living but his works remain."

Uncounted thousands have blessed him for the helpful inspiration put forth month by month for more than forty years in the columns of THE ETUDE; and countless unborn thousands, and thousands now living, will revere his memory because of his benefactions to be wisely distributed to deserving music students and retired music teachers, by the Theodore Presser Foundation, a wonderful dream of Mr. Presser's life fulfilled.

The world is poorer by the loss of such a valued life cut off at the very acme of its usefulness. Our heartfelt sympathy goes to his relatives, friends, and business associates in this their hour of trial; and it is directed that this minute of respect to his memory be spread upon our records and a copy of it suitably engrossed and sent to the President of the Theodore Presser Co. and the Theodore Presser Foundation.

BOSTON MUSIC PUBLISHERS ASSOCIATION,

By F. E. BURGSTALLER,

President,

HAROLD E. ROBINSON,

Secretary-Treasurer.

C. A. WOODMAN, Chairman

H. B. CROSBY

W. DEANE PRESTON, Jr.

A Practice Hour for the "Rusty" Housewife

By Mabel Blair Macy

How many a busy mother and housewife has suddenly realized that she no longer can play the Beethoven "Appassionata." No longer can she play the Hungarian Rhapsodies as she once did, when fingers were accustomed to hours of practice and, perchance, little dish-washing!

Take heart, Weary One! Don't be a "has been!" Don't admit that you haven't been able to keep up your practice. Rather, say that you certainly have continued your music—and not only say it, *do it*.

Take an hour early in the morning, and practice. Concentrate on that one hour. You have no idea how much can be accomplished, nor what a wonderfully free feeling will result. Once more you are developing your own individuality. And it is surprising how much more easily the day's work can be finished. It seems to go faster. If it doesn't, what matter? Much better to have had that hour of freedom in the morning, and to do the dusting in the afternoon.

Now for the practice itself! Hunt up the old studies—Czerny, Hanon, Cramer—any of them. Start out with finger exercises, and go *slow*. Think of each finger; don't let it bend in; strike on the tip; play very legato; make each tone *sing*. Listen! Do special exercises for that weak fourth finger. Do stretching exercises. Watch your thumb; see that it passes under the other fingers easily and smoothly. If your wrists or fingers are fatigued, or stiffen, take your hands from the keyboard and shake them limply from the wrist. Relax!

If you have worked slowly and carefully your hour has probably been consumed in this. Just to see if your practice has been to some purpose try the first or second of the Chopin Etudes or whatever has been your former technical tool. Does it not go a little easier than the last time you tried it?

The second morning you will probably do finger exercises for only about twenty minutes. Concentrate on those twenty minutes, however. Then pass to scales! Just to renew your memory of the different scales, try the "cycle" first. Do C scale up and back four octaves, ending up with

Ex. 1



That brings you to A, for your minor scales, Harmonic and Melodic. Finish them with

Ex. 2



and you are ready for F scale. Go on around the cycle of scales. Then try them a different way. Take each scale up and back four octaves, counting four, first with one note to a count, then two notes to a count, then three, and then four.

Try scales in thirds and sixths for a change. Do not forget the Chromatic Scale.

As you do the different scales, work on the corresponding arpeggios, one, two, three, and four notes to a count. It is interesting, too, to do the arpeggios without stopping, four octaves up and back, in the keys of C, D, E, G and so on, through the octave. Then, for stretching the fingers and "limbering up," an excellent exercise is the diminished seventh chord. For example,

Ex. 3



practiced similarly to the arpeggios.

I believe it is a good thing to pass on to some octave practice now. Look up your octave exercises. Do them slowly, keeping your wrist relaxed. Practice, first with the weight of your touch coming only from the fingers, then with the weight from the forearm, and finally the weight from the whole arm. Try octaves in scales, in arpeggios, in diminished sevenths. Do them *forte*, and *pianissimo*.

Every day do some finger exercises, scales, arpeggios, and octave work. Look up exercises on trills, thirds and sixths. After you have your fingers fairly well "limbered up," divide the practice hour thus: twenty minutes for exercises of all kinds, twenty-five minutes on "pieces," and fifteen minutes on memorizing. By that method you will always have something ready when you are asked to play.

Do not lose your enthusiasm; and *do not* "fizzle out!"

A Character Study of Theodore Presser the Man

By WILLIAM ROBERTS TILFORD

Biography of Theodore Presser as it appears in *Who's Who for 1925*

Theodore Presser, music pub.; b. Pittsburgh, Pa., July 3, 1848; s. Christian and Caroline (Dietz) P.; student Mt. Union (O.) Coll.; studied music, N. E. Conservatory of Music (Boston, Mass.), 1873-4, Leipzig Conservatory, 1878-80; m. Helen Louise Curran, of Phila., Pa., 1890 (died 1905); m. 2d, Elise Houston, of Phila., 1908. Entered retail music business Pittsburgh, Pa., 1864; teacher of piano, Ohio

Northern U., Ada, O., 1869-71, Smith Coll. and Conservatory, Xenia, O., 1872-5, Ohio Wesleyan U., 1876-8; prof. music, Hollins (Va.) Coll., 1880-3; founded "The Etude," monthly music jour., at Lynchburg, Va., 1883, removed to Phila., 1884, and continued as editor "The Etude" until 1891; head of Theodore Presser Co., music pubs. Erected and endowed, 1914, the Presser Home for Retired Music Teachers; founded, 1916, Presser

Foundation; founder Music Teachers' Nat. Assn. 1876; a founder and hon. pres. Phila. Music Teachers' Assn. Author: School for Pianoforte Playing; School for Four Hand Playing; Polophony Playing; also numerous ednl. studies, piano pieces, etc. Presbyn.

Theodore Presser died October 28, 1925, of heart failure, after an operation at the Samaritan Hospital, Philadelphia.

DURING THE course of several years it was my very great privilege to know Theodore Presser and to observe him in his daily life "in action." Only those thus situated could understand just what the words, "in action," meant in reference to this most remarkable man in his many faceted life. So numerous have been the biographies that have been printed during the last few months that it is not worth while in this article to recount chronological facts. The biographies, however, give a very scant and imperfect glimpse of his real greatness. It is only by regarding psychologically and analytically the outstanding traits of his character that we may discern those factors which entered into the greatness of his soul and the success of his achievements.

Capacity for Work

LIKE most men of large accomplishments he possessed an uncanny capacity for work. During the forty-three years he was engaged in music publishing, no man in his business equalled him in this respect. Coming from strong stock and blessed with a vigorous frame, which in later years actually became bent with labor, he had the additional asset of a youth spent partly in very hard manual work. In fact, he made cannon balls during the "War of the States," though the work in a foundry proved too much for his very youthful ambitions. Later, as a music clerk, then as a music student, as a music teacher in colleges, as an organizer of notable musical associations, and finally in the publishing business, he left a trail of records for hard and unremitting work, which is extraordinary in every way. For years, after a severe day's labor at his business, he would take home great bundles of work and spend his evenings investigating manuscripts, signing checks, auditing bills, and so on. In addition to this he wrote at home instruction books, and edited works which have been used by hundreds of thousands of students. His instruction books were partly original and partly compilations. It is safe to say that he created and assembled educational material that has been used by more people than the works of any other musical educator, with the possible exception of Carl Czerny.

This capacity for work, combined with his great determination and strong will, became an excess in his last days. His best friends and counsellors found it impossible to prevent him from doing things which were obviously injurious and liable to shorten his life. In order to get physical exercise, he persisted in sawing heavy logs, clearly a dangerous exertion for a man of seventy-seven with an uncertain heart. He never rode when he could walk, and only in his very last years could he be persuaded to use the elevator except when a climb was too high. His mentality was exceedingly virile and he would be found "on the job" long after younger men were tired out.

A Friend of the Teacher

HIS interest in his business, and particularly as it related to the promotion of the interests of the music teacher, impelled him to be at his desk at times when his medical advisors insisted he should be in bed. He was at his office four days before his passing; and only a few hours before his death he was struggling valiantly in behalf of a plan he had to help the teacher of music.

Many of those who for years had known of the enormous accomplishments of Theodore Presser were surprised when they met him; and often they would exclaim, "Is that really Theodore Presser?" This was largely because of his great simplicity. He hated af-

fectionation and complexity of any kind. A bombastic person amused him greatly. Few men have ever retained so little of their worldly goods during their lifetime and given away so much. He had a fine home in Germantown adjoining the far more expensive building he erected for retired music teachers. For a man of his means he lived very simply and without ostentation. In his business house he lunched daily with his employees, making little distinction between them as to their position in the business. He disliked display and it distressed him to stand in the lime-light. Many Universities proffered degrees to him; but these were always refused, because he insisted that he was not really en-

sohn, Reinecke, and others, gave him an excellent background of the art. His knowledge was fundamental and practical. This inclined him toward educational music and his grasp of the requirements of a good educational piece was uncanny. As a composer his works were not representative of strikingly original creative powers; and he realized this. As an editor he was most careful and painstaking. His great fondness was for the works of Bach and Schumann.

He was known to have been a most excellent and exacting teacher of pianoforte; but his own playing in later years was often inaccurate. Strangely enough he had an aversion to certain instruments, which was due to a peculiar sense of hearing. Any sound that was very strident or very high seemed to pain him. For this reason he had a great antipathy to certain string quartets and always avoided a string quartet performance when he could possibly do so.

Human Qualities

THEODORE PRESSER was one of the most clean-minded men I have ever known. In long years of association I never heard him relate an objectionable story. Although he could be vigorous and emphatic, he had no use for profane or coarse language. On the other hand, he was far from being a sacrosanct prudish. Adhering to a strict moral code himself, he was at the same time very tolerant and "long suffering" in his aspect of the frailties of others. In the cases of unfortunate girls whose hearts had gone up the wrong lane, the little Magdalen of life, he was most considerate, often extending financial help. In one case he wrote a pathetically naive letter to parents, assuring them he was certain that the world's judgment of their erring daughter was untrue and unjust.

While unostentatious, he was extremely social and dreaded to be without congenial company and companions. A conventional, old-fashioned picnic to the woods gave him far more delight than anything that pretended to be formal, and a hike with a group of boys was a special diversion. In a small group he was an extremely animated conversationalist and enjoyed humor immensely. He dreaded public speaking; and although, when inspired, he could make a very excellent talk upon subjects in which he was interested, he had a fear of audiences and frequently confined himself to notes.

He had a habit of expressing himself in a peculiar and emphatic manner which he understood perfectly himself, but which was often misinterpreted by others. This sometimes led to misunderstandings in later years, and to the sacrifice of friends, which pained him greatly. It thus often became necessary for those who did understand him to interpret his meaning and this he appreciated greatly if accurate, but detested when it became apparent to him that he was in the least falsely interpreted. He was

always most anxious to have his meaning perfectly clear and would struggle for hours with letters, documents and circulars, until there could be no doubt as to what he wanted. On the other hand, he was ready when necessary to change his mind; and this, indeed, he frequently did.

His methods of work and his persistence were also highly individual. His enormous "stick-to-it-iveness" in securing what he believed to be right, his extreme caution, and his huge energy, wore out the patience of strong men. This was particularly the case with men of active, "rapid-fire" minds. Time and again conferences have broken up largely because those concerned



MR. AND MRS. THEODORE PRESSER IN THE GARDEN OF THEIR GERMANTOWN RESIDENCE, MRS. PRESSER (ELISE HOUSTON) DIED NOVEMBER, 1922.

titled to them. Always a champion of the highest in education and a strong advocate for the best materials in the curriculum of the universities, yet he was a great admirer of the young person whose education was acquired as the result of long, weary hours of work at home. To such he longed to make his own life an inspiration.

Musicianship

THE MUSICIANSHIP of Theodore Presser was far better grounded than most people realized. Fifteen years in actual teaching, plus many years of study under such really eminent teachers as B. J. Lang, Stephen A. Emery, G. E. Whiting, Zwintscher, Jadas-

could not realize the laborious and "agonizing" processes with which he scrutinized what to others seemed a very simple problem.

His love for animals was very great and he looked forward to the end of the day when his little dog would romp joyously to greet him.

At different times he possessed many kinds of animals—crows, parrots, rabbits, pheasants—and he once acquired a bear which he kept until it became too strong for any domestic confines. He gave the bear away and shortly after the beast was found strangled at the end of his chain. Mr. Presser always insisted that the bear committed suicide because he had lost a good home. He reproached himself for giving the animal to others, who, he feared, had been unkind to it.

Flowers were a passion with him, and his gardens and greenhouse were a constant source of delight. Every new and rare plant was a treasure. He continually wrote to distant points for new specimens. Once, when returning from a trip to Bermuda, I brought him a small collection of tropical plants. His reception of the plants so overwhelmed him that he quite forgot the donor.

In sports he retained to his very last days the naive enthusiasm of a child. At a football game he was a delight to see. He frequently attended professional baseball games and his usual inquiry at the end of the day was, "What's the score?" He enjoyed playing games himself and eagerly hunted companions to play with him. His complete democracy is shown by the fact that in his last years he spent much of his time in the Home for Retired Music Teachers which he built, enjoying conversations with the teachers and joining heartily in their games. He was a teacher right to the end and never forgot it. In the Philadelphia Music Teacher's Association, of which he was a founder, he was a regular attendant for years, caring little for the huge formal banquets which enlisted such speakers and artists as James M. Beck, John Luther Long, Henry Van Dyke, Henry T. Finck, Owen Wister, Josef Lhevinne, John C. Freund, Rudolf Ganz, John Philip Sousa, Reginald de Koven, Mrs. Edward MacDowell, Cyrus H. K. Curtis, and others, but preferring to take actual part in little meetings, with a few earnest teachers, comparatively unknown to the world at large, debating practical problems.

His Americanism was intense. This was shown in the construction of his catalog, in which he favored American composers on every possible opportunity. During the great war his antagonism to German militarism was bitter and unrelenting. This was a relic of his own student days in Germany. But he was none the less opposed to any show of militarism in France, England, Russia or in his own country. He believed emphatically in peace and in arbitration. He was a strong advocate of prohibition and in his last years eschewed tobacco.

After the Great War the Presser Foundation sent thousands of dollars abroad to Germany, Austria and other countries to help musicians in distress.

Merchant and Publisher

THEODORE PRESSER was a hard, fearless and tenacious fighter in his business life. Every business move was made upon principles that he first of all assured himself were necessary and right. Thousands, who have profited through his enormous commercial initiative, learned that in making a bargain with him success was conditioned by two outstanding factors. If Theodore Presser found the bargainer liberal and willing to do more than his share, he would go to an even greater extreme of generosity. On the other hand, if he found that the bargainer was trying to take an unfair advantage, or attempting to do something that he felt was not for their best mutual interests or for the ultimate advantage of the music teaching profession which he so valiantly championed, no shrewder, harder, stronger bargainer could be found than Theodore Presser. More than this, the moment he suspected trickery, or what is known as "sharp practices," he stopped the deal immediately.

In his relations to his customers he believed in the very greatest liberality. "The customer was always right." Orders had to be filled on the day received, whenever possible. Breaches of courtesy, direct or through mails, were unforgivable, as was inaccuracy in filling orders. All these principles he instilled into his large corps of faithful employees, until they became the habit of the entire establishment.

He feared entangling alliances, as much as did George Washington. He frequently said, "What you keep out of is quite as important as what you go into." He proceeded with extreme caution; but, once assured he was right he was unusually bold in his attack of a new venture. Every business problem was considered down to the smallest details; and his habit of literally "drench-

ing" a new proposition with thought was most interesting to observe. Snap judgments he abhorred. He had a habit of saying that "I am big in big things and small in small things." This was not quite true, because his real bigness often came out into boldest relief in the smallest details, whether the detail was the selection of a first grade teaching piece or in the performance of some slight kindness. If, during a conversation, someone was prompted to criticize another for a seeming fault, invariably he would advise caution, with the admonition that "we can never tell what we would have done under similar circumstances."

Despite his advanced years he was systematic and orderly in his work. Before dictating he would spend a long time in reading and sorting his mail, so that the stenographer's time might not be wasted. He took delight in clearing his desk of the day's work each day.

His investments were made with remarkable understanding. He had no thought of speculation at any time, whether the investment was in stocks, bonds or real estate. Only a very small fraction of the investments he made proved unprofitable. He attributed this to the fact that he invested only after careful personal analysis and then enlisted the advice of brokers of unquestionable integrity. One firm of brokers served him most of his business life.

Despite the fact that he became a rich man, money in itself interested him very little. He did not enjoy the expensive things that money can buy and thought of money largely in terms of how advantageously it might be used for others, particularly in the direction of music education. When he was engaged upon the preparation of a notable series of books, such as his *The Beginner's Book*, *Student's Book* and *The Player's Book*, which ultimately had a very large sale, he had no thought of their commercial possibilities, only of the position they might acquire in real practical study of the piano.

Altruist and Philanthropist

THE altruism and philanthropy of Theodore Presser are hard to describe and still more difficult to understand. In the first place, he shunned praise for his philanthropies. He did not even expect praise and sometimes would quote the old German saying, "Undank ist der Welt Lohn." (Ingratitude is the world's thanks). His desire to do good was like an uncontrollable passion. Although he could be extremely severe in his discipline, when he thought it necessary, his great joy was to see people happy. The annual Christmas gatherings of his employees were marked by generous gifts and festive ceremonies. These delighted him through and through.

He loved to perform little kindnesses unostentatiously. His left hand rarely knew the good deed of the right. Time and again the writer has visited department stores with him when he has been in the quest of gifts to make others happy. Sometimes it was a warm overcoat for a poor boy; sometimes it was caps for poor children; sometimes it was booties for a new baby—anything to express his desire to be kind to others.

In so far as his benefactions were concerned, he was inordinately modest. In fact, it was only with great difficulty and with great persuasion that the Trustees of the Presser Foundation were able to get his consent to the use of his own name with the Foundation. His own choice was "A Foundation for the Promotion of Musical Education."

For many years prior to the establishment of the Foundation he had assisted students in securing an education. He always refused to help the individual, as he said that he had not the time and the machinery to determine the worthiness of the student. Therefore he made provisions that the grants should be made to colleges and that the entire matter of the selection of the student should be in the hands of the college. This provision still exists. The Presser Foundation does not give money to individuals direct. The students are selected by colleges. This illustrates the very remarkable manner in which he apportioned labor that otherwise might have centered upon him personally. In this manner, he assisted thousands of students whom he never even saw. Many of them had no idea of the source of their scholarships; and there are hundreds of letters on record, written by students to the college authorities, headed, "To my unknown benefactor."

It was his desire that the operations of the Presser Foundation should be controlled by boards of directors with a sufficient number in majority to act in every way independently of the business, in making philanthropic grants. This is distinctly the case, and the grants of all kinds are and have been made without any relation whatsoever to the business of the Theodore Presser Company.

In the Department of Relief for Deserving Musicians the same spirit of tolerance was invariably preserved.

Help was given in emergency without regard for creed or country. The only questions were, "Does the applicant really need and deserve help as an actual case of a music teacher in hard straits?" In one case an elderly Protestant teacher, long an invalid, was in the care of Sisters at a Roman Catholic Hospital in the far west. She proved very ungrateful and a great trial to the Sisters which they bore with patience and fortitude. Because of this the stipend she had been receiving from the Presser Foundation was withdrawn from her personally and given over to the Sisters for her care.

His philanthropy was deep, fundamental and genuine, and by no means an expedient for disposing of superfluous wealth. An incident illustrates this. In the eighteen-seventies, Karl Merz, teacher and musical philosopher, whom Theodore Presser admired greatly for his altruism and lofty spirit, was publishing a musical paper in an Ohio town. He advertised for assistance for an aged music teacher in distress. Later Mr. Presser, then a poor and struggling music teacher himself, called for the first time upon Merz, who greeted him eagerly and said, "I always wanted to see you because you sent me two dollars for that poor old music teacher; and you were the only contributor."

In the contemplation of such a genius as Theodore Presser, called by some "the Horace Mann of Music," by others the "Andrew Carnegie of Music," and by still others "the John Wanamaker of Music," it is difficult, in anything less than a volume, to comprehend with words the fullness of his life. Those who knew him and associated with him daily were so impressed by his simplicity that they hardly realized the greatness of the man. To them Theodore Presser will remain forever in their memories as a virile but gentle friend, an exacting but wise mentor, and as a benefactor whose vision will become more remarkable as the years pass.

His funeral was one of the largest ever held in Philadelphia. The room was flooded with floral tributes. Educators, musicians and publishers came from all of the country. The officiating clergymen were Dr. E. Ladd Thomas and the Reverend John Parks, the latter having been for twenty years a regular employee of The Presser Company. The singing was by a double male quartet of employees of the Theodore Presser Company. The interment occurred during a severe snow storm, nevertheless one hundred mourners went to the cemetery.

In religious matters he was thoroughly tolerant, and he made a provision that "creeds" should not be considered in any way at the Home for Retired Music Teachers. This has been followed and the Home has been opened to all creeds. His father, Christian Presser, was a devout member of the Christian Brethren Church. For many years, Mr. Presser attended the Presbyterian Church. He was, however, a member of the Methodist Church and shortly before his death took his letter from the Church at Delaware, Ohio, and joined the First Methodist Church of Germantown. His late wife, Elise Houston Presser, was an enthusiastic worker in "New Thought," and after her death, Mr. Presser published her inspiring book, "Fruits of the Spirit." The last words of this great man were:

"Saviour, You are right."

THURLOW LIEURANCE

Composer and Eminent Authority on Music of the American Indians

Theodore Presser was my great benefactor and friend. For twenty years he has ministered and advised. He has passed; but we will still be guided by his kindly and sincere advice.

Inspirational Moments

"Don't always bring me the 'standard' things—Chopin, Beethoven, and so on. Try to develop Americanism in your piano repertoire. If you will search for good American piano compositions, you will develop an originality and a force which you will never get from foreign works, which, of course, you do not understand racially."

—PERCY GRAINGER TO HIS CLASS.

"Music should be to language what language is to thought, a kind of subtle expression and counterpart of it. It should range over the wordless region of emotions, calling up images of beauty and power, at other times giving an inexpressible relief to the heart by clothing its aspirations with a certain harmonious form. This salutary state of affairs will arrive when music is felt here as it is felt in the various countries of Europe, to be a kind of necessity—to be the thing without which the heart pines and the emotions wither—a need as of light and fire and air."

—MRS. EDGAR STILLMAN KELLEY.

What Part Has Modernism in Present Day Piano Study?

By the Well-known Pianist-Composer

LEO ORNSTEIN

Biographical

Leo Ornstein was born at Kremenchug, the birthplace of the famous author, Gogol, Little Russia, December 11, 1895. He studied at the Petrograd Conservatory. In 1906 he came to America, where he continued his studies at the Institute of Musical Art, becoming the pupil of Bertha Feiring Tapper, to whom he gives the credit for the greater part of his pianistic training. His early appearances as a pianist attracted wide attention because of his brilliant technic and his warm, sensuous tone-color. Subsequent appearances in all parts of the country have won him the regard of

critics and pianists alike, ranking him with the foremost pianists of the day. His interest in ultra-modernistic music and his radical compositions have won him the reputation of an iconoclast. His concert programs, however, have been unusually orthodox; in part; and Mr. Ornstein in the following article has indicated why he returns to the classics even on his fiery Pegasus of musical anarchy. Mr. Ornstein has taken up his residence in Philadelphia, conducting "Master Classes" at the Philadelphia Musical Academy.

IN THE art of music there can be no such thing as perfection. There is always room for further development. Merely to admit the contrary would be to proclaim that the art is dead. Therefore, the attempts of the "so-called" modernists are to be regarded as efforts to carry on the development a little farther. This is the obligation of every age in which real artists work.

"We must remember that, when all is said and done, no composer has really surpassed Bach, although he may have carried the art into a different avenue. The *Chromatic Fantasia* of Bach is in itself a monumental evidence of the greatness of the art of music over two centuries ago.

"From Bach to the present time there have been numerous steps in different directions made by many outstanding composers. Each one in his day has been a modern, whether it was Haydn, Gluck, Schumann or Wagner. In the latter part of the last century we find men of the ilk of Franck, Moussorgsky, and others of even more iconoclastic tendencies, coming into evidence. Franck with his version and superior scholarship represents one type. Moussorgsky, infinitely less skillful technically, with shortcomings that demanded the posthumous revisions of Rimsky-Korsakoff, represents another.

"Eric Satie is reputed to have been the first to employ the whole toned scale extensively.



"This scale has been known since the earliest times; but its beauties were foreign to the average ear. Satie was a far more voluminous worker than most Americans are aware.

"Satie and Debussy met about 1890 when the latter had returned from Rome; and the two men became intimate friends. There can be little doubt that the extremely radical Satie had a very strong effect upon his older contemporary.

Debussy's Limitations

"DEBUSSY had very great limitations and seems to me quite distinctly a descriptive composer. In his pianoforte works his greatest charm is indicated in such compositions as *Reflections in the Water* and *The Gold Fish*. His use of arpeggios and consecutive fifths is distinctive. There can be no question that Debussy's talent is individual. To me a very much greater talent is that of Ravel. His numerous compositions should be better known in America. I consider him organically superior to most of his contemporaries. His works are well-knit and have a virile kind of musical logic which falls refreshingly upon tired ears. He possibly excels in the smaller forms. His works have not, however, the barbaric, exciting character of those of Stravinsky.

"Here again we do not seem to meet with the organic, structural musical evolution of ideas such as we find in Ravel. Stravinsky's works seem like a succession of tableaux. This effect of a series of snatches does not impress me so deeply as does a work with a definite organic structure.

"Scriabin was a man of tremendous talent and great musical gifts.

"With such wide differences in technic and æsthetic viewpoint, there can hardly be said to be a modernistic school of music. Most of the modern composers constitute individual schools in themselves. There are too many theories floating around; and there is too little real music. The main point is that the composers have tried to go ahead. Some may be utterly wrong; but it is better to be wrong than to stagnate. The work has always advanced and it always must. Most of all we must realize that we must build upon the foundations of

the past. All life is evolution. New forms do not spring into existence without relation to that which has passed.

"For this reason the musical education of the child must be chronological. This is obviously the process of nature, from the first germ cell. The human being develops and passes through all the stages of the evolution of the race. We cannot afford in musical education to disregard this imperative sign post. By this I mean that the child, after being taught the elements of music and trained to love simple melodies of the folk song type, should be brought up in music chronologically. He should hear the music of the earlier composers and climb up step by step through Bach, Handel, Mozart, Haydn, Beethoven, Chopin, unto the present day.

"My own works have always been an expression of moods and ideas. I have written in many different idioms.

"The subject matter requires appropriate setting; and, where simple means suffice, I do not see any reason for artificially complicating the treatment.

"Comparatively few people are aware that a very little-known pianist was responsible for what amounted to a revolution in piano playing. How it came about makes a very interesting story. The pianist was Julius Schulhoff, who was born at Prague in 1825 and died in Berlin in 1898. He is little known in this generation, in America, because most of his works were largely in a type of Salon Music, which seems to have passed. His arrangement of the Mozart *Minuet in E flat*, is, however, widely known. Schulhoff was a friend of Chopin, who acted as a patron for Schulhoff's concerts in Paris. For many years he was a popular teacher of pianoforte playing in Paris, Dresden, and in Berlin, where he became Royal Professor.

Schulhoff's Luscious Tone

"TECHNICALLY, Schulhoff's playing was very much restricted. It is said that the most difficult piece in his limited repertoire was the *Rondo Capriccioso* of Mendelssohn. Yet he was immensely popular in his day as a pianist, because of the magical charm of his tone. Once he was playing in Vienna when Leschetizky

was present. Up to that time, practically all pianists played the piano 'on the surface of the keys.' Although Leschetizky himself was one of the most remarkable technicians of the day, he was immediately impressed with the luscious tone of Schulhoff. Here was a pianist who seemed to have fingers as strong as iron, but who really played with his shoulders, elbows and wrists entirely relaxed. His efforts never sounded hard, although the volume of sound was full and strong.

"Leschetizky, with his quick mind, noted this at once, and spent days and weeks trying to achieve similar effects. It was from this that the main principle of the Leschetizky method was evolved, if, indeed, one can say that Leschetizky had a method at all. Later Leschetizky met Rubinstein in Petrograd and asked him to play something. Rubinstein played and Leschetizky at once noted that he had adopted Schulhoff's methods of touch. Rubinstein was reticent on the subject, but Leschetizky always insisted that Rubinstein's playing was greatly improved.

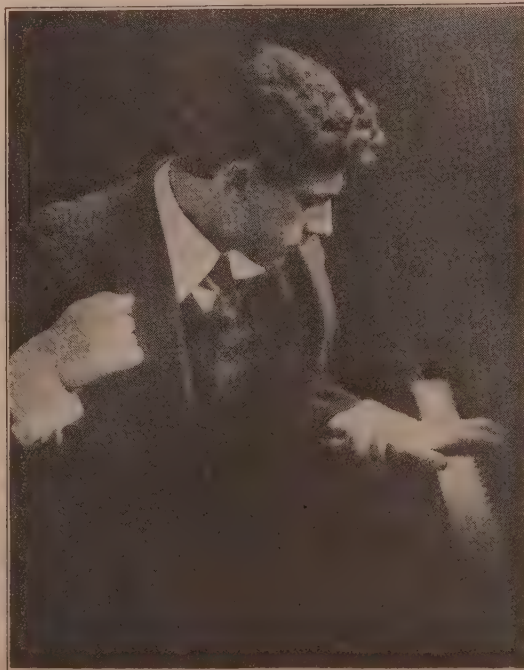
"The whole idea is exceedingly simple. The hand is curved much after the plan generally used by the best teachers. The fingers themselves are held strong as steel. That is, they do not break in at the joints at any time. The remainder of the arm is relaxed at the wrist, the elbow and the shoulder.

"The trouble with most pupils is that they have good fingers; that is, fingers that are capable of playing rapidly and accurately, but which do not play with good tone because a beautiful tone cannot be produced by the fingers alone. It comes from the whole, relaxed arm, and a pressure touch. To secure tone the fingers must not 'get into the keys' too fast. That expression may seem enigmatical, but it is full of meaning. If a slow-moving picture were to be taken of the fingers of the novice playing a passage that calls for tone, and this compared with the fingers of a virtuoso noted for beautiful tone, the result would be highly instructive. What one would see would be that the fingers of the novice reached the bottom of the keys in about half the time taken by the virtuoso. In one case, we have fingers working spasmodically; and in the other we have fingers controlled by the brain of the player. The novice makes the stroke so quickly that it is all done before the mind has had time to consider what is happening.

"This control of tone and the study of the pedal are the two things which make for big distinctions in pianistic work to-day. As for what was formerly known as technic, one has but to stop and marvel at the achievements of the boys and girls of America of to-day. They accomplish prodigious things, with an ease which would have been quite a shock to virtuosos of other days. It is in the realms of beautiful tone and pedalling (to say nothing of superior musicianship) that they fail to advance. The pedal deserves long and careful study. I spent months in Paris, working the pedals with my hands while others played, so that I could sense the pedal effects more readily. Let five pianists of equal skill play a given measure equally well without the pedal. Let the same five pianists repeat the same experiment with the pedal, and the difference will be astonishing. With such a group the master pianist will be the one who best knows how to control the pedal. If the pedals were played with the hands instead of with the feet, it would be possible to operate them with greater sensitiveness. What must be studied is to make the foot as deft as the hand.

Expensive Leaps

"ONE OF the reasons why the modern piano student lacks the niceties of touch is that too little attention is given to the works of such composers as Haydn, Mozart and Schubert. The modern student wants to leap from Bach to Liszt and Debussy, playing just as little of the intervening music as possible. This is a very great mistake. The Sonatas of Mozart and those of



LEO ORNSTEIN

Life Appreciations of Theodore Presser from Those Who Knew Him

MRS. FRANCES E. CLARKE

Educational Director Victor Talking Machine Co.

Theodore Presser has gone. We who knew him personally find it difficult to adjust our thoughts to his absence from our inner circle. Kindly, keen, interested in many subjects within and without the music world in which his life so signally centered, he was the dominating figure and factor in our informal councils. His major purpose in life was the improving, developing, culturing, and finally nurturing of the music teacher.

His life-long devotion to this single idea is unique in music annals. He amassed a great fortune, not for the sake of self-indulgence or enjoyment, but only to pour it out in the service of his ideals. Yachts, private cars, regional residences, collections of art, pottery, antiques, and so on, all were within his reach; but no, the one general idea was ever uppermost. He toiled like a very slave to the inner drive of it, as if it were a holy order and he the one High Priest of abnegation and sacrifice.

Theodore Presser has received his "Well done" from the Master who set the stars singing and all nature in tune with the Infinite.

Music alone can harmonize the jarring cacophony of the clashing factions of our present life. Theodore Presser's life work is one of the foundation stones in the history of American music.

HUMPHREY STEWART

Famous Organist and Composer

It is difficult to express in words my appreciation of the late Theodore Presser, or to speak of the loss which the musical world has sustained by his death.

Theodore Presser was a kindly, lovable man, whose personality invariably attracted those with whom he came in contact. His goodness and generosity will ever be remembered by all who knew him, and his thoughtful care for those in need of assistance will be an imperishable monument to his memory. As the Psalmist says: "The righteous shall be in everlasting remembrance."

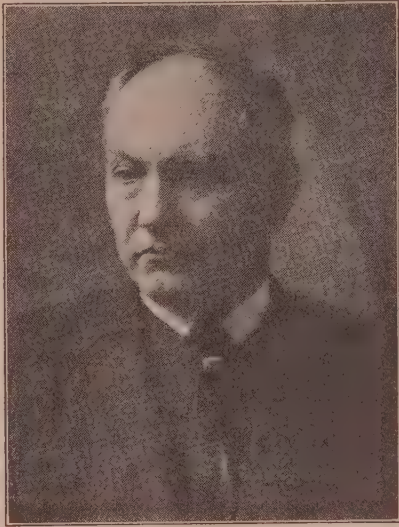
JOHN LOUIS HANEY

President of the Central High School, Philadelphia

I consider it a privilege to set down a few words of personal appreciation of the late Theodore Presser. Others who knew him longer can testify more fittingly as to his commercial genius and the indefatigable industry that enabled him to build up the splendid enterprise that bears his name.

Theodore Presser combined the vigorous, dominating personality of a self-reliant business man with an unexpected spiritual humility and an alert mental attitude that covered a wide range of human interests. Even in the complicated mazes of modern life, most men are likely to be content with a few restricted activities when they pass the allotted age of three score and ten; but to the end Mr. Presser amazed his associates by the scope of his intellectual curiosity. He delighted in learning the views of those who were leaders in their respective fields. By his questioning, often adroit and ingenious, he acquired an unusual fund of knowledge and developed his own distinctive philosophy of life. He revealed to a remarkable degree the inquiring spirit of the earnest seeker after truth.

Civilization has its innumerable dreamers of vain dreams who can never bring their fantastic ideas to shape and substance. It has others who conceive quite reasonable schemes for human betterment, but who, because of some serious defect in plan or execution, fail to achieve their worthy purposes. Relatively few are those who can formulate large projects for the well-being of others and in due course establish their philan-



KARL MERZ, Educator
Whom Theodore Presser Greatly Admired for His Wisdom and Altruism

thropic plans upon a successful and enduring basis. Among such Theodore Presser will be remembered in years to come as a practical, broad-minded man of vision, imbued with a sincere zeal to further the welfare and progress of his fellow-men.

FLOYD W. TOMKINS

Distinguished Clergyman

Mr. Theodore Presser, who has lately passed to his reward, was one of those rare men who did great things and said very little about them. His quiet earnestness, his musical knowledge, which was unusually great, and his strong persistence in urging forward excellent things, made him a citizen of whom Philadelphia may well be proud, and a worker in the advancement of art for whom we may thank God. I doubt whether any man in our country has done as much to advance the real musical interests as Mr. Presser. His publication of THE ETUDE, the largest musical paper in the world and the best, and his establishment of the beautiful Home for Aged Musicians, which it is a benediction to visit, prove the unselfishness and the zeal of our lamented friend. All who love music and are trying to make it more and more useful in human life must thank God and take courage because of what Mr. Theodore Presser was and did. The benediction from on high is certainly his: "His works follow him."

MATTHEW H. REASER

Founder of Beechwood School

It was my great privilege to know Theodore Presser, not only as a music publisher and very successful business man but also in his home; as a ship companion; in the hunting camp; with rod and reel on Florida waters; and before an open fire on winter evenings.

These were some of his characteristics: A mind constantly inquiring into things big and little, worrying over disappointing details but with a never failing optimism as to the large outcome; a consuming love of his business as a service—a service to those whom it employed and to those it touched; an abiding faith in humanity, with a keen joy in everything that justified this faith; and always, everywhere, a desire to help when and how he could and an equal desire to be unknown in the helping.

"Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto Me."

DR. HUGH A. CLARKE

Professor of Music, University of Pennsylvania

From my earliest recollection of Mr. Presser he was a man full of energy, with a consuming desire to help his fellow-musicians. This ambition, as he became more and more successful, took the form of a resolve to endow a home for aged music teachers. He always contended that musicians were fundamentally unfit to earn their livelihood, that they were too great artists to have to contend with the world in their struggle for ma-

terial existence. With this understanding of them, he determined to found his home and kept to his great purpose until, in 1906, it was realized in the institution which bears his name. Not only those brother professionals who were aided by him through this channel, but also many others who were helped more personally, can bear witness to his large generosity.

Mr. Presser was one of the few men in any generation, whose generosity not only has helped his contemporaries but also will help the needy of generations to come.

JAMES H. ROGERS

Eminent Composer and Critic

Theodore Presser was my friend for many years; and the news of his passing comes to me bringing with it a deep sense of personal loss. Though I have seen Mr. Presser a good many times, our acquaintance, since he lived in Philadelphia, and I in Cleveland, was chiefly one of correspondence, but none the less cordial because of that. Quiet and unassuming to the last degree, Mr. Presser was yet a man of very strong and very marked individuality. The sort of man you are pretty sure to remember, even though you meet him casually and but once. To those who knew him well, then, an unforgettable personality. His success in business was great, as everybody knows, and it was achieved by distinctly original methods.

Mr. Presser had not a few imitators; but he imitated nobody. He built up a publishing business of the first importance. His heart was in it. But still more, I believe, his heart was in the doing of good deeds to his less fortunate fellow beings. The home he founded and supported in Germantown for elderly and needy musicians—really a pleasant and well equipped hotel in appearance—is one of the finest philanthropies of which I have knowledge. Its future is amply provided for in Mr. Presser's will. And that is a fine thing, too.

CHARLES WAKEFIELD CADMAN

Famous American Composer

Am only too glad to add my humble tribute to Theodore Presser, whose demise has brought forcibly before the American musical public the greatness and usefulness of this big man—big in every way.

One cannot adequately estimate his accomplishment, and while our own generation does appreciate it, it will be the succeeding generations which shall feel the full effect of his constructive work. His humanity and kindness are evidenced on every hand through his benefactions, which speak for themselves.

Personally, I shall ever hold in tender memory my personal acquaintance with Theodore Presser. My little dinner with him and your editor, last Spring, touched me greatly, and also reminded me of the fact that it was Theodore Presser who actually purchased my first composition, and "broke the ice" in the early marketing of my compositions.

Theodore Presser lived a useful life, an eventful life, a strenuous life, but above all, an unselfish life.

NICHOLAS DOUTY

Member of The American Academy of Singing Teachers

In the Presser Building, which is partly given over to studios and offices, Theodore Presser established a cafeteria where his employees and his tenants enjoyed a clean, substantial meal at a ridiculously low price.

Here, each working day, seated at the head of a plain, undecorated table, innocent of cloth, surrounded by the heads of his departments and such friends and guests as he chose to invite, he ate his simple, abstemious luncheon. Others knew him as a wealthy publisher, as a philan-



PARKER EMERY LANG
Famous American Teachers of Theodore Presser



JADASSOHN REINECKE ZWINTSCHER
Famous European Teachers of Theodore Presser

thropist, or a prominent figure in the musical life of America. We, who had the inestimable privilege of breaking bread with him, saw a side of his nature seldom shown to the public. We touched the heart of the man as well as the hand. He radiated there kindness, generosity, good humor and that deep wisdom which comes alone to those who have lived a long and useful life. This is the picture that I shall ever retain of him; of a quiet, modest, soft-spoken, almost patriarchal figure, seated at his simple meal, surrounded by those who worked with him and loved him.

W. J. HENDERSON

Eminent Musical Critic

I believe that the late Theodore Presser was one of the strongest and most beneficial influences in the musical life of this country. His organization of the teachers of the United States, his persistent upholding before them of high artistic ideals and his success in inducing them to formulate their own views and to publish them in *THE ETUDE*, created a vast and irresistible force which operated always for the good of music. I have for years felt that I owed him my personal gratitude; and his loss brings to me a real sorrow.

J. LAWRENCE ERB

Musical Educator

In Mr. Presser's passing, music in America has lost one of its great leaders. The Presser Foundation and all that it stands for is still largely an unrealized dream; but the great educational work to which Mr. Presser devoted his life has borne golden fruit. He was thoroughly American in his every view-point, and for that reason, no doubt, was able to sense and later to a large extent to supply the needs of the American people along musical lines. He was of the race of pioneers in many of his undertakings and had as well a good deal of the statesman in his outlook. He was one of the most dynamic men I have ever met, but kindly as well. Hence it is not to be wondered at that he accomplished so much. He will be sorely missed. It will take more than one man to take up and carry on his work.

WASSILI LEPS

Noted Conductor

In the death of Mr. Presser all of us musicians lose a very good friend.

IN GRATEFUL MEMORY OF THEODORE PRESSER

By the Well-Known Composer

MATHILDE BILBRO

We shall miss his kindly smile;

And yet we know

That smile beams just as kindly now

As in the days ago

When he was here.

We shall miss his words of cheer,

His never-failing sympathy,

And gentle understanding;

And yet that voice is heard.

His very word

Speaks all around in signs we see

Of countless deeds of kindness.

So how can we

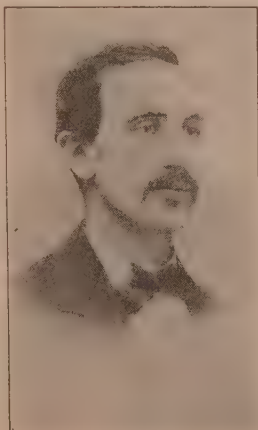
Say that our friend is gone,

While his great works and greater heart

Live on and on?



Age 17
EARLY PORTRAITS OF MR. PRESSER



Age 21

GEOFFREY O'HARA

Composer-Lecturer

And now Theodore Presser is history. Posterity alone will know really what he did to advance the greatest of the fine arts. His was a big task, a large undertaking; and he did it with a will. He was the friend of the teacher, and the teacher is the hope of the ages, the moulder of destiny, the preserver of mankind. No greater work than this, to teach the teacher to teach. He did it and did it well.

MRS. FREDERIC W. ABBOTT

Director, Philadelphia Music League

During the last eleven or twelve years the friendship of Theodore Presser has been one of my valued possessions. This is not lightly said; for it is indeed an assumption to claim the friendship of a man of Mr. Presser's ability and accomplishments. His comments, criticisms and friendly advice on my varied efforts in behalf of the advancement of music in Philadelphia were always of practical value. Whenever Mr. Presser believed in an individual and in that one's efforts he made that belief mean something. Never did he fail in backing up his words with action whenever action was required. His indefatigable efforts proved an inspiration to all of us; and the cumulative wisdom of his many years made his kindly personal contact a stimulation and an inspiration.

WILLIAM C. CARL

Famous Organist

A man of great ability; a man who worked unceasingly to bring the best in music before the musical public; an educator, and a man beloved throughout the broad expanse of this great country of ours. His work will live and be an enduring monument to his memory.

Opus-Numbers

By Ardale C. Cross

THE following incident shows quite a common oversight on the part of most music teachers and students: While trying a strange piano, a young musical acquaintance entered the hall. Upon completing the piece, I turned and asked her how she liked it.

"That was very pretty," she replied, "what was it?"

"That was Chopin's *Prelude, Opus 28, No. 20*," I answered.

"Oh, I never bother with the opus and number of a piece," she boasted.

Do you, my reader, "bother" with the opus-number? It is to be hoped that you do. Is it enough for you to say, "That was a *Prelude* by Chopin?"

"Why is it not?" you ask.

"Because it is too indefinite. There are many other pieces by the same name and by the same composer. How are they to be distinguished except by opus number?"

"By the key," you say.

"Very good, but what would you do if there were several pieces in the same key? The safe and sanest way is to give the opus number. Beethoven wrote several sonatas in the same key."

It would be just as sensible to leave out the composer's name as it is to omit the opus number! It takes both to identify such a composition.

Yes, it will take some effort to remember these details; but anything not hard to attain is scarcely worth the having.

The "Adaptable" Wrist-Action

By Sidne Taiz

We spend hours and hours working to acquire "wrist-action for octaves" and then overlook the application of this facility to many other musical forms.

How valuable this use of the wrist becomes when single notes are wanted to be repeated in a round, ringing tone as at (a) in our example.



For repeated chords, as at (b), the wrist-action is precisely the same as in playing octaves. Is there any good reason why the use of the wrist should vary just because three rather than two fingers are in use?



THEO. PRESSER AS A TEACHER

By Miss Mattie L. Cocke

President, Hollins College, Hollins, Virginia

I note that the January, 1926, issue of *THE ETUDE* will be devoted largely to tributes to the memory of its creator and guide—Theodore Presser.

It was in 1880 that Mr. Presser first came to Hollins College, having accepted a professorship of Piano and Theory of Music. He was connected with this college for three years, and during that time became a vital part of its academic life, commanding himself to both faculty and students as a man of sterling worth, untiring energy, an inborn loyalty, a love of truth, and a consecration to duty. As a teacher, he inspired in his pupils a love for honest work, and as a man he demonstrated in his own work all that he taught. A warm friendship existed between Mr. Presser and the president of Hollins College, the late Dr. Charles L. Cocke, and at the time of his resignation, when unfolding to Dr. Cocke many of his plans for the future and a need of a broader field in which to carry out and promote his desires and aspirations, Dr. Cocke said to him, "You will succeed unless you kill yourself with over-work."

Forty years later, Mr. Presser came to Hollins again, a man crowned with success, his life work having touched its zenith, his eyes looking, with modest pride upon his great work of love and philanthropy, and his success along many lines. His friend, Dr. Cocke, had crossed over the border, leaving his own great monument—the fruition of his dreams. As Mr. Presser grasped the hands of his many friends, we felt that we missed the commendation of the one whose faith in him had meant so much.

The handsome music building for which he provided last January, and which will be known as the "Presser Music Hall," will be ready for occupancy in a few weeks.

In this generous gift, so lately made, we feel that Mr. Presser has paid a tribute to his friend and to his students of earlier days, and, at the same time, has provided broader facilities for students of music.



New Presser Music Building Just Completed at Hollins College, Virginia, by the Presser Foundation

Practical Fingering Illustrated For Individual Needs

A Self-Help for Advanced Students—Tone Color, Temperament and Its Development

By MRS. NOAH BRANDT

IT IS customary for students to accept as final all standard editions, regardless of adaptability to individual requirements; therefore the ensuing article will serve to emphasize the importance of self-reliance, plus expert guidance, to instruct the student, as he advances, to study his individual needs, never considering any edition infallible.

The examples given below are taken from medium and advanced grades of familiar piano compositions. One shows the original fingering; the other a practical fingering.

No. 1. Seguidilla, Albeniz.

Ex. 1 Allegro e leggiero

In crossing over, the right hand must be placed under the left, the latter crossing over to take the f-sharp with the second finger. Extreme accuracy of attack is necessary when making the shift, as the speed and brilliancy is not to be diminished. It is far less awkward to reverse the positions, playing the f-sharp in the right hand, and chords in the left, as in the illustration.

This is accomplished without altering a single note and places the hands in a playable position, assuring security, smoothness, and freedom from blurring, which is almost unavoidable for large hands in such close proximity.

The reader will at once see in the following example from MacDowell's *Witches' Dance* how much simpler the second fingering is.

Example No. 2:

Ex. 2 Presto (M.M. ♩ = 126)

Here (a) presents the notation of the original edition, while (b) suggests a practical execution which avoids the unnecessary shifting of the fifth finger.

The alteration of one finger in the foregoing example, placing the last two notes in the left hand, avoids an unnecessary shift, allowing greater speed and security.

In the following example from *Murmuring Zephyrs* by Jensen-Niemann, the reader may see how readily a passage may be improved in fingering to suit smaller hands.

Ex. 3 Murmuring Zephyrs, Jensen-Niemann Murmurando

By a division of fingering, using both hands, the fingers remain directly over the note, assuring repose, the requisite accentuation and also avoiding unnecessary rotation.

The fingering in the following difficult passage from Chopin's *Phantasia*, Op. 49, is practical and free from difficulty only after a thorough training of the thumb and a perfect understanding of relaxation and weight, as equality and a sustained legato are absolutely essential to an even performance.

Ex. 4

The interval B-flat to G-flat, indicated by an asterisk (*), must be accomplished in a connected legato by the use of weight.

In the Schubert-Liszt *Hark, hark! the Lark* is the following:

Ex. 5 Allegretto

Unless the hand is unusually wide and flexible the foregoing fingering of (a), for the left hand, is impractical and the execution will be much facilitated by employing the change made in (b). Even the smallest hands are assured cleanliness, purity of tone, and speed, by the use of the first finger of the right hand at the point indicated.

In the *Venezia e Napoli (Gondoliera)* of Liszt is the passage which is reproduced in Ex. 6.

Ex. 6 Quasi allegretto

Here the part assigned to the left hand is quite difficult for the left hand, when executed as at (a). The change used in (b) greatly simplifies this and allows the left hand to maintain a pure legato.

The next example, from the *Arabesque, No. 1* of Debussy, is a perfect instance for students in the art of developing tone by means of relaxation and weight.

Ex. 7 Andantino con moto

In the right hand the notes of each beat-group will be similarly fingered, employing weight; all quarter notes will be held, maintaining a pure legato, thereby sustaining the melody. Thus the muscles at the right side of the hand will be strengthened by the continuous use of the fifth finger. This is accomplished by a perfect connection of the value notes, using the same set of fingers throughout the passage. If this is invariably accompanied by a distinct finger staccato in the left hand, and a gradual crescendo in the ascending passage, the effect will be startlingly beautiful, especially as *ff* is immediately followed by *pp*. The same set of fingers throughout the passage enables the performer to concentrate his attention exclusively on the musical effect. If the preliminaries are not carefully observed, the musical progression and rhythmical perfection will be ineffectual.

Hundreds of similar passages may be thus simplified and perfected by a study of individual requirements and perfection of detail as the slightest flaw in the preparation mars the musical performance.

When students encounter great difficulty in developing tone and technic by means of relaxation and weight, they lack the necessary temperament, and are devoid of a sense of color; therefore, after careful preparation the result is a perfect mechanism only, which is very disheartening and unsatisfactory to the instructor. A sense of color is almost invariably accompanied by a magnetic personality, charm and brilliancy; therefore, an experienced conductor senses the temperamental student almost immediately by his manner of grasping the keys.

The phlegmatic student (totally devoid of temperament) is a great trial to a magnetic instructor. Therefore, it is advisable to explain to him his shortcomings and dismiss him, in preference to attributing his listless, indifferent attitude to anything but lack of temperament, thereby doing him a grave injustice. He simply can not give what he does not possess.

Many students are gifted with natural musical intelligence; and, if added to that the temperament is also of a high order, the advancement is exceedingly rapid. This class of student instinctively feels and controls the key without effort, grades his weight, produces every variety of tonal color to meet each musical demand, as music is a part of his nature. Failure would be impossible to this class, if scientific methods and musical guidance accompanied these gifts.

Students may be classified as follows:

First—Exceptionally gifted type (found not very frequently), with ability to rise to any height by possession of every musical requisite for success.

Second—The emotional type, often extremely poetical, lacking in intellectuality and imbibing very slowly.

Third—The brilliant, intellectual type, quick to learn, but not so temperamental.

All these classes are successful; but the first class is head and shoulders above the others and should be the recipient of every advantage in training to perfect his art.

The student not classified in the foregoing is the timid, shrinking kind, lacking self-confidence. This type (often exceptionally musical) requires judicious treatment, tact and ability in his training, as the instructor must gradually draw the music from him by constant encouragement. A nature so sensitive shrinks from severe criticism, and only by patient perseverance are artistic results as-

NOTE—Observe the thumb, preserving unusual lightness. The weight must be on the right side of the hand, as the melodious progression is on the fifth finger. The lightness is on the thumb, therefore it springs back instantly when interfering with the melodious progression on the fifth finger.

sured. When once accomplished, this class of student is enthusiastic in his gratitude and appreciation.

All far-advanced pupils require a perfect model and must constantly listen to the difficult classics they are studying, therefore the instructor should be a virtuoso as well as a teacher (never neglecting his own music). Listening at recitals broadens and develops the musical instinct, but the student is entitled to know:

First—How to perform a difficult passage musically.

Second—Why it should be performed thus, to produce a musical effect, and given a scientific demonstration to prove it. Then he must be trained to do it.

Third—What to do, and exactly when to do it.

After thorough initiation, constant association with artists in every line of endeavor is necessary, to obtain breadth and vision in every form of art.

Students most musically inclined are given to the greatest distortions, ridiculous sentimentality and mannerisms. They give vent to their feelings, regardless of rhythm, phrasing, or any of the laws governing real art; therefore, they require a rigid foundation in early youth, as otherwise they drift hopelessly from one instructor to another, ending in mediocrity.

After careful preparation by a preparatory instructor, capable in every way, a gifted child (regardless of his youth) is entitled to the attention of a master-teacher, as it is nothing short of criminal to place a budding genius in the hands of an incompetent one, often affecting his entire musical future.

MRS. THOMAS FRENCH

Editor of The Musical Leader

News of the death of Theodore Presser will be received with regret and sorrow by thousands of musicians and students who knew him as the founder and editor of a great paper, THE ETUDE. Mr. Presser was a remarkable character. A music lover, he labored long and earnestly for art in this country. He founded his paper many years ago and grew rich, but during his later years used his wealth to benefit deserving musicians. In death as in life, he has continued to contribute to their needs, for his fortune of two million dollars is to be used for the maintenance of the home he built a few years ago which is to be used exclusively for needy musicians. Theodore Presser was a great man, a great soul, and the home he created is an enduring monument.

PAUL KEMPF

Editor of The Musician

Theodore Presser, who died in his seventy-eighth year, on Oct. 28, had, through his own initiative and talents, established himself as one of the most vital forces in the musical life of America. He was essentially a practical man; both in his splendid magazine, THE ETUDE, and in his music publishing business, he sought to serve his patrons with the kind of materials for which he so successfully sensed their demand. This policy brought him rich returns, as is shown by the large fortune he had accumulated. But his astuteness in business matters did not stultify his philanthropic and humanitarian instincts. The Presser Home for Retired Music Teachers, which now enjoys even greater bounties through his bequests, will long remain a fitting monument to his life work.

Why not Develop the Left Hand First?

By Fanny G. Eckhardt

In teaching new pupils, why not stress the development of the left hand before that of the right? How many times have we heard the remark, with reference to a trill or run, "Oh yes, I can do it all right with my right hand, but somehow or other I cannot seem to manage it with my left!" And yet, how many compositions there are which require equal and sometimes more dexterity with the left hand than with the right!

With most people (excepting those who are left-handed) the right hand is naturally capable of greater possibilities because, from the moment a child becomes conscious of the ability to hold or reach out for an object, he is taught to hold or reach out for that object with his right hand. Later he is taught to write with his right hand;—in fact, to do everything with his right hand instead of with his left hand. Thus, with the early and continual use of the right hand, the muscles of the arm, wrist and fingers begin to develop even before the child has given thought to the study of music. And yet, when he is ready to put his knowledge of signatures, notes and rhythm into actual use, both hands are given equal attention.

Try the simple act of snapping the fingers, with the right hand, then with the left hand. Which is clearer?

Seeking Perfection

By Kenneth M. Hart

ALL great things suffer the pangs of birth, so if you are seeking to be a great player you must bear the pains of conquering faults you may have. Be ever on the alert, watching every chance of improvement. Form the highest ideals, seek inspiration in poetry, books, art and the playing of others.

Be sure your playing is well rounded and not cold and mechanical. Strive for beautiful legato and staccato, from exquisite *pp* to tornadic *ff*, on billows of crescendo and diminuendo. Scales played this way are most important, also in double thirds. Practice the Forty Daily Studies of Tausig; observe every detail and practice slowly; watch that every slight hitch is overcome.

Have a repertory of at least fifty numbers of various moods. Constantly make self-examination; and remember you make yourself.

First Lessons in Scale Playing

By Alice M. Steede

THE wise music teacher of today does not ask a young beginner to attempt scale playing until some facility has been gained in the five-finger position, not only in the key of C, but also in the keys of F and D.

The teacher can then point out that we frequently want to play more than five notes in succession that for instance we often play from C to C.

"Now, tell me how many notes there are in the octave?"

"Eight, of course; and you have only five fingers; so we need three more fingers to finish the scale, downwards."

It is well to confine the scale to one octave for some time; and, of course, the hands should play separately. When the time comes to play a scale in two octaves, the one in D or B \flat will be found best. The C scale has no black keys to stop the fingers and make the brains behind them think?

The ascending scale requires some preparatory work for passing the thumb under. For this the exercise known as the "scale walk" is one of the most useful and may be given to quite young children. It has been already described in the pages of THE ETUDE; but for new readers it may be explained that it consists of playing the C scale in one or more octaves with the thumb and one other finger. It can be made quite interesting to little eight-year-olds by telling them that the thumb is the father of the family and he is taking the fingers out for a walk one at a time, 1st and 2nd, 1st and 3rd, 1st and 4th.

Occasionally the 1st and 5th fingers may make the attempt; but as the 5th finger is the baby of the family, not very much can be expected from it. However, with the other fingers, a fairly even scale can be obtained, and any lameness in the walk should be pointed out and remedied as soon as possible.

Compelling Results from Your Practice

By Harold Mynning

WE are told that practice makes perfect; but, alas, we know that it is but a half truth. The late Teresa Carreno used to say that well directed work would bring success. But the trouble with so much work done on the piano is that it is not well directed.

The violinist, Jacques Thibaud, says that if one plays a passage over fifteen times a day for fifteen days, it ought to be mastered. But we can easily imagine that a passage could be practiced in this way and yet fail to lay well under the fingers. The following mode of practice has been proven to bring results.

Let us suppose that you wish to master a passage; and of course all pieces contain passages big and small. First decide on the fingering. Careless, or perhaps we might better say undecided fingering, is a great time waster. Sometimes Paderewski marks the fingering of every note in a new piece he is studying. In the long run it would prove to be better to do this than to go ahead with the piece, uncertain as to its fingering.

After you have decided on the fingering, play over the left hand part first. Most students learn the right hand part first. It would seem natural to do this, but it is a serious mistake and is one of the main reasons why we hear so much poor playing. Always start with the left hand.

For the Young Church Pianist

By Eutoka Hellier Nickelsen

TEACHERS, who have pupils playing for the Sunday evening church services, should suggest appropriate selections for the offertory, also a few measures of soft, solemn chords to play while the minister offers the short prayer that generally precedes this part of the service. These few measures may be smoothly modulated into the offertory that is to follow.

For the inexperienced player of church music it would be well for the teacher to include a hymn each time in the lesson assignment, not neglecting to explain that if the distance between the bass and tenor is too great a reach for the hand, play the tenor note with the right hand. When the tenor note is more than an octave from the bass, it is rare indeed that it is not within an octave of the soprano, thus making it possible to combine the tenor, alto and soprano in a three-note chord for the right hand.

A Student's Courtesy

By Gertrude G. Walker

VERY few music students realize that there is more or less obligation to the teacher who regularly reserves a specific hour for them. It is quite a difficult proposition for the teacher to arrange a convenient hour for each student. Knowing this, in planning a new season's program most teachers look over the schedule of the previous year and, for those pupils who have given any indication of continuing lessons, keep a reasonable length of time the reservation they had previously.

Therefore, students, who find that, owing to stress of high school studies, business ties, or whatsoever reason, they temporarily at least have to discontinue their lessons, should telephone or write the teacher of this fact, fulfill a more or less moral obligation but cement the friendship made in the studio.

This courtesy, which is too little practiced by the general public, is of inestimable value to the conscientious teacher who not only has the musical education at heart but also is a personal friend interested in each and every life placed under her tutelage.

How Do You Listen to Him Play?

By Sarah Alvide Hanson

How do you listen to a person playing for you? Do you keep quiet or do you talk a "blue streak" when he is performing? Only stopping for breath between his pieces—of course you urge him to play more than one—which he, perhaps cynically, does, apparently himself sole audience and playing under decided difficulties.

Do you ask him to play for you at all times, in or out of season, without regard to his wishes, or whether he is tired or really unwilling to play, amiable though he usually is about offering his music and efforts for you?

How about applause in public places? There are times and not times for this also, you know, or perhaps you do not know.

Do you stamp your feet "in time" with the music; comment on it during its rendition, and ah, oh, hum—do you—hum? Perhaps we'd better not pursue this further.

What the Piano Teacher Should Know

By T. S. Lovett

That relaxation is a preventive and not a propulsive.

That friction is the only active or propulsive.

That in all of nature's activities there is repulsion as well as attraction, tension as well as de-tension, energy as well as conservation, friction as well as lubrication.

That it is the proportions that count, not merely the ingredients.

That a principle must be understood and a sensation sensed before either or both can be applied.

That the amount of friction necessary is measured by control.

That more friction than is necessary to control is an unnecessary amount of friction.

That a balanced action means a balanced tone.

Part II

pp

mf

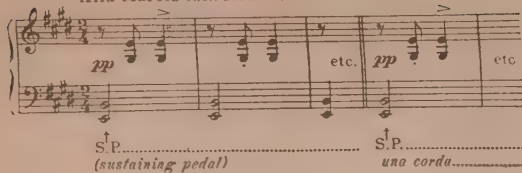
The tune well to the fore
ben *sento il canto*

pp

Right- up
Side down
Pedal

"In the Norwegian Bridal Procession, by Grieg, at measures 13 and 116, the *una corda* pedal is used simultaneously with the sustaining pedal.

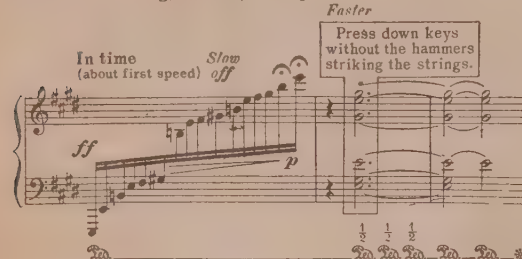
Ex. 14 Alla Marcia M.M. about 152



Half Pedalling

"By 'half pedalling' is meant lifting up the right foot pedal just so high that the dampers only partially arrest the vibrations of the strings. Beautiful diminuendos and many other charming effects can be made by the use of the vibrating pedal."

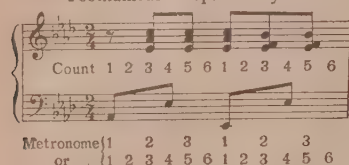
Ex. 15 Colonial Song, by Percy Grainger



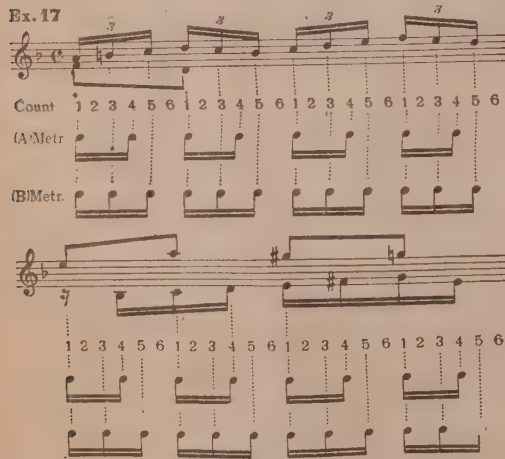
How should one study to gain rhythmic accuracy and consciousness?

"By using the metronome largely when practicing (both in slow and fast practice) and by counting the smaller sub-divisions of rhythm."

Ex. 16 Posthumous Chopin Study



"The following measure from the third measure of Fugue 4, in D minor, second part of Bach's 'Well-Tempered Clavichord,' should be practiced in both the ways here given (A and B)."



"The whole Fugue should be practiced in these two ways, counting aloud, and using the metronome throughout as at A, and then throughout as at B."

"There are no rhythmic combinations that cannot be accurately controlled by counting the smaller sub-divisions plus metronome. Players and teachers should be able to handle and explain all sub-divisions of rhythm. Rhythm is not a 'heaven-born gift' or a 'feeling.' It is the result of knowing the sub-divisions, counting them faithfully in practicing and even in performance, and plenty of rhythmic self-criticism through the impartial metronome."

How Should One Study to Gain Reliability of Memory?

- (1) By memorizing each hand separately.
- (2) By slow playing, thinking of each note as one plays at the keyboard.
- (3) By unconscious physical memory, reading a book or holding a conversation while playing from memory (in some respects this is the most important side of memory).

(4) By conscious no-physical memory. Think a piece out, away from the keyboard, accounting for every note in the imagination, recalling such details as fingering, passage divisions and pedalling as minutely as possible.

(5) By selecting in each piece as many "starting points" (points from which one can start afresh, with calm certainty, at a moment's notice) as possible, to the nearest of which one can return in the event of a sudden lapse of memory.

(6) By thinking out each piece according to its harmonic procedure and formal structure.

The Presser Foundation

What it is. How it was Founded. What it Will Mean.

UNLIKE other great philanthropies created entirely through bequests, the Presser Foundation has been in active existence, functioning through many departments, for nearly two decades. The Founder was thus able to determine with care just how he desired to have his fortune dispensed for the benefit of the followers of the art through which he acquired his means and to which he always had a very deep sense of gratitude.

The Foundation is the outcome of Mr. Presser's fundamental principles of philanthropy. He always gave in far greater proportion to his earnings than the average man. In his youth he was inspired to help others.

The Foundation itself was the outgrowth of his established practice of helping aged musicians, musicians in distress, and musical education.

Accordingly, in 1893, he reported to the Music Teacher's National Association, in convention assembled, that he had visited the Home of Rest for Musicians, founded at Milan, by Giuseppe Verdi, and proposed that such a home be established in America. In 1907 he endowed and opened such a home in Philadelphia. This was moved later to a larger building in Germantown, a beautiful suburb of Philadelphia, and in 1914, a much larger home, accommodating sixty residents, was built adjoining his own dwelling. The home is a fine modern building in every respect. The principal conditions of admission are that the applicant shall be between the ages of sixty-five and seventy-five, in reasonably good health, shall have taught music at least twenty-five years in the United States of America, and shall pay an admission fee of four hundred dollars. A booklet giving pictures and full detailed information about the Home will be sent upon application to the Presser Foundation, 1713 Sansom Street, Philadelphia, Pennsylvania.

In 1916 the Foundation itself was established to consolidate Mr. Presser's existing philanthropies and to make possible the creation of other branches. Up to the present time the Foundation has adhered strictly to one policy, that of limiting its grants to the existing branches. Money is not disbursed through any other channel. In the future the Foundation may establish other channels.

For instance, help has not been administered to individual pupils, because the Foundation has never had the proper machinery for the adequate musical examination of individuals. The scholarships, therefore, are granted only to colleges which are doing a specific work in music, and even then the students must also be pursuing a general course in education.

The general channels of the Foundation are at the present time represented in the following departments:

- The Home for Retired Music Teachers;
- Department for the Relief of Deserving Musicians;
- Department for Scholarships;
- Department of Grants for Music Buildings at Colleges.

The work of these departments may be thus briefly described:

Department for the Relief of Deserving Musicians

THIS Department was organized in 1916 for the purpose of administering emergency aid to worthy teachers of music in distress. Those needing assistance are required to fill out an application blank. This is forwarded to the Board of Directors, who make proper investigation and then take prompt action on the case. Every effort is made to do away with "red tape" and to bring relief as quickly as possible. All correspondence is regarded as strictly confidential.

The activities of the Board of Directors are supplemented by those of a Board of Non-Resident Directors, who have kindly consented to act in their respective localities, informing the Foundation of cases of real need that may come to their attention and obtaining supplementary information concerning cases that may be referred to them by the Foundation. Small pensions have been granted in a few extreme cases.

Department of Scholarships

THIS Department, inaugurated in 1916, grants to universities or colleges where music is taught, an annual sum of \$250.00 to provide one or more scholarships for students taking music as part of their college work, especially those who aim to become teachers of music.

Institutions desiring such scholarship grants are required to make formal application to be included in the approved list, and to make the award of scholarship aid in accordance with the regulations governing the activities of this Department. The students recommended by them must be young persons of good character and ability, who, without such assistance, would not be able to carry on their studies. Moreover, the students recommended for aid must include at least six hours per week throughout the academic year in non-musical collegiate subjects.

During his life the Founder insisted that no mention of the Foundation or of the Founder should appear in any catalog or other publication of the institution. All grants are made directly to the institution, not to the individual students.

Department of Grants for Music Buildings at Colleges

THIS is the most recent branch of the Foundation's work. By this it is planned to help colleges which have been conducting thriving musical departments, but which have no suitable buildings, by assisting the college to secure such a building. The conditions under which such grants may be obtained as funds become available, will be furnished upon request. These conditions were familiar to Mr. Presser, and he was engaged upon the active consideration of them within a few days of his death. The first building to be erected under the new department is the Music Building at Hollins College, Hollins, Virginia, where Mr. Presser was at one time a Professor of Music. The next will be erected at Mt. Union College, Alliance, Ohio, where Mr. Presser was both student and teacher.

Other departments of the Foundation doubtless will be established in the future, to embrace other phases of musical philanthropy, as the needs become apparent.

The grants of The Presser Foundation are made through the decisions of Trustees and Directors of the various Boards of some thirty members. Only six of these are on Boards of the Theodore Presser Company. Thus all grants are made independent of the Theodore Presser Company and upon the advice of a majority of Directors representing various musical, philanthropic and educational interests. This plan of independent decision upon the merits of all applications was fostered by Mr. Presser during his lifetime.

THEODORE PRESSER ON GRADING TEACHING PIECES

By C. A. Woodman

Managing Director, Oliver Ditson Company

Shortly before the completion of The Presser Home for Retired Music Teachers, I spent a week-end with Mr. Presser, who was a delightful host and companion. One night, after the household had gone to bed, he said to me:

"One of the secrets of my success is the perfect grading of every teaching number published by me. 'Did you ever see a little child go out to coast with his sled on a slide used by older children that had a big jounce right in the middle of it? That jounce was a source of delight to the older children but terrifying to the young child. Did you ever see a first-grade teaching number that flowed along so easily and smoothly just like a slide and then suddenly there appeared a measure of third or fourth grade that was just as terrifying to the child as the jounce in the slide? I make it my particular business to see that all "jounces" are removed from every teaching number. A first-grade number is first grade from beginning to end and that is why teachers like THE ETUDE and why they have such success with their pupils; for in addition to the perfect grading every number has a pleasing little melody running through it."

No one but a broad gauge and generous hearted man ever would have thought of confiding a secret of this kind to a business competitor.

R. G. McCUTCHEN

Musical Educator

A great and good figure has been lost to American music, I have admired him from boyhood, because of his high character, the things for which he stood, and those he did.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

The Work of the First Two Years

What would a reputable teacher expect a child to know who has two years of piano instruction?—E. A. S.

Doubtless the question refers to that hypothetical creature, "the average pupil." Practically, as Betsey Prig would put it, "there ain't no sich thing." For every pupil has his peculiarities, some of them to the good and some to the bad. So any scheme must be more or less modified to suit the particular case.

Let us then consider the following as merely an approximate statement of the work, which can be adapted as much as is necessary:

FIRST YEAR

1. THE INSTRUMENT: how the piano is constructed, and what happens when a key or pedal is depressed.
2. NOTATION: The staff, clefs and all characters used in connection with the staff; the notes, at least including sixteenths, and their location when applied to the keyboard, also rests and accidentals; the definition of the most common musical terms.
3. TECHNIC: the study of touch and technic through elementary finger exercises; the major scales of C, G, D, F and the minor scales of A, E, D at a moderate pace through two octaves, in parallel and possibly contrary motion; simple arpeggios on the tonic chords of the above keys.
4. THEORY: intervals between the notes of the scales, and the structure of the tonic chord.
5. EAR TRAINING, on the above intervals.
6. TRANSPOSITION of simple finger exercises into nearby keys.
7. PIECES AND STUDIES OF THE FIRST GRADE, with explanation of their forms and some knowledge of their composers.

SECOND YEAR

1. NOTATION: Sixteenth and thirty-second notes and rests; further definitions of words encountered in the music studied.
2. TECHNIC: the remaining major scales and the addition of B, G and C minor, through three octaves, in parallel and contrary motion and in canon form, still in moderate tempo; arpeggios through two octaves, founded on the three principal triads of each key studied; finger exercises on varied rhythms, the trill, mordent and other embellishments.
3. THEORY: the consonant intervals; the three principal triads in root position and inversions, cadences.
4. EAR TRAINING: writing from audition of melodic fragments derived from music that is studied.
5. TRANSPOSITION of exercises and simple pieces into familiar keys.
6. STUDIES AND PIECES OF THE SECOND GRADE, with analysis of their forms, principles of interpretation, and study of composers.

Advance Materials

Can you suggest material for a girl of sixteen who has studied Cerny, Op. 299; Heller, Op. 47; Bach, Three-voiced Inventions; some of Chopin's Preludes and Impromptus, and who has also played such solos as Grieg's *To Spring* and Rachmaninov's *Prelude in C# Minor*. Of course, she has had scales, arpeggios, and so on. She has done a few Beethoven Sonatas. She loves it all, and I think she is a wonderful student, having had her as pupil for four years.—Mrs. O. B. G.

For studies, I suggest the first book of Moscheles' Op. 70, and, in modern vein, *Nine Etudes*, Op. 27, by Arthur Foote, or *Twelve Etudes*, Op. 39, by MacDowell.

For pieces, try the following:

Moszkowsky: *Gondoliera*,
Schütt: *A la bien aimée*,
Alabiéff-Liszt: *The Nightingale*,
MacDowell: *Polonaise*.

More elaborate compositions may include Bach's *Italian Concerto*, Schumann's *Papillons*, Op. 2, Mendelssohn's *Rondo Capriccioso*, Op. 14, and Grieg's *Sonata in G minor*.

High Wrists

My pupil holds her wrists too high and, as a result, her arms are stiff, making her tones forced. She insists that she cannot relax when her wrists are slightly lower than her knuckles. After proving to her that this is not the case, she argued that I was not correct, since she has been told to raise her wrists.—V. L. F.

Perhaps your pupil sits on too high a stool when practicing. If you are careful in prescribing just the right height for the piano stool, the first condition for a correct hand-position is assured.

Anyway, it is much better for her to hold her wrists too high than too low, since high wrists give a better command of tone-qualities than low ones. Don't bother too much about the matter, but stress rather the principle of relaxation, and the wrists ought eventually to adjust themselves properly.

It looks as though your pupil were too much inclined to dictate to you. Why does she study with you, if she thinks that she knows more about the matter of playing than you do? Wrong or right, the teacher is the one to prescribe how the pupil is to play, and not the pupil. I should say that she needs a little judicious "sitting on."

Touch and Technic

Please give a definition of the two words, *touch* and *technic*, which will show the difference between them: for example, in Dr. Mason's *Touch and Technic*.—F. J. T.

As applied to piano playing, the word *touch* refers to the different ways by which the keys may be depressed: i. e., by striking them, by pressing them with the fingers in contact with the keys, by "caressing" them (*caressando*), and other variations.

On the other hand, *technic* refers to the various uses of the playing muscles, by which different kinds and degrees of touch are secured.

In other words, touch is the end to be attained, while *technic* is the means of attaining that end.

Extemporization

As piano teachers, we are of course occupied mainly with the interpretation of written music. If, however, we could transport ourselves back to about the year 1800, we should find that the necessary equipment of a professional pianist included the ability to extemporize upon any theme that was given him for the purpose. Mozart, when a small boy, for instance, won his chief laurels for his marvellous extemporizations.

In the subsequent glorification of technic, however, this power of expressing one's self directly on the keyboard has well-nigh died out; so that many proficient players are now quite unable to perform even the slightest chord progression without the backing of written notes.

True, too much rambling about on the piano is apt to make a budding pianist careless when it comes to accurate interpretation; but, given a pupil who has acquired careful habits, would it not be a good idea to encourage him, out of practice hours, to browse about on the keyboard and to taste some of the joys of self-expression in music?

I am led to these reflections by a correspondent in the far West who makes a plea for this kind of work; apropos of the subject of "chording," she says:

Too many teachers teach about chords, but not how to put them to practical use. If more were taught to find the three principal triads in each key and to use these in any position, they would enjoy and learn music much sooner and train their fingers better than by any other means, even if they had not an ear true enough to enable them to "chord" in accompanying.

I have a young son who saw no use in practicing chords, preferring to spend his time in playing given compositions. But one day, when we were snowed in with others, and had plenty of time on our hands, we discovered in the crowd a violinist and a pianist, but no music! I offered to play with the violinist, with the result that we gave so much pleasure that everyone asked, "How do you know how to do it?" I told them that I learned how when a child, and that it had been years since I had had anyone to play with. I had to hustle, especially to find out the minor chords that are occasionally necessary!

When we arrived home my son got busy, and pressed me to sing all the old songs for him, while he learned to "chord!"—Mrs. E. R. O.

I wonder if any of our Round Table members give to their pupils any instruction in extemporization. If so, will you not send us an account of your experiences, or how you go about teaching it?

The Pedal, and First Pieces

When and how should the use of the pedal be taught? When should a beginner be given his first piece, and what would you suggest that I give?—F. Z.

Don't be in too much of a hurry to introduce the pedal, as it is a disturbing factor for a beginner. It had better be avoided entirely by children whose legs are not long enough to reach it, except, perhaps, in the case of the "infant prodigy," when a special attachment to raise the pedal may be employed.

For larger children or adults, wait till the fundamentals of notation and touch are well understood, and then occasionally introduce a pedal effect, marking it carefully on the music by the sign \lfloor , in which the first down stroke shows just where the pedal is to be depressed, the horizontal line how long it is to be kept down, and the final vertical line where it is to be released. Exercises in depressing and releasing the pedal promptly should be previously given. For some time, do not allow the pupil to use the pedal except where you distinctly mark it.

It is often a marvelous inspiration to a child to have a "real piece," just like the grown-ups. So it may be wise, if the pupil is an apt one, to give, even as soon as the fifth or sixth lesson, a little piece in the treble clef, such as:

Dance of the Fairies—BUGBEE
My First Waltz—ENGELMANN.

These may be followed by

In the Boat (Waltz)—NORRIS
Melodie, Op. 68, No. 1—SCHUMANN
Little Drum-Major March, Op. 3—ENGEL.

Cabinet Organ Practice. Materials

(1) I live in a country town where a box-shop and blanket mill are the chief industries. Among my pupils are several who have cabinet organs. These pupils do not continue lessons very long, but go to work as soon as they are able. But they want to play for their own pleasure. They practice on an organ, but take their lessons on my piano, and, of course, make technical mistakes, such as playing too staccato, making breaks in arpeggio work, and so on. Is it best to be particular about these mistakes? It seems to me best to overlook some of these, and to let them go ahead as far as possible, learning scales, chords, sight-reading, and plenty of pieces that can be played on an organ. Is this right?

(2) What exercises should be given to a thirteen-year-old girl who plays 3½ grade pieces very nicely? She has had Czerny-Lieblich, Book 2; Presser's *Album of Trills*, and a few octave studies, which seem to be too hard for her hands.—M. T. S.

(1) It is practically impossible to make a pupil into an expert pianist who practices only on a cabinet organ. But such a pupil can yet learn to read fluently and correctly and, above all, can cultivate a knowledge and love of good music which will enrich his whole life. I should not allow these pupils to play in a slipshod way, but, on the other hand, should not expect them to cultivate much of a distinctively pianistic style. Emphasize, however, the structure of the music itself; interest the pupil in musical history and the master composers, explaining why their music is considered of supreme merit. Thus they may be led to a real appreciation of music, which is, after all, the best thing you can do for them.

(2) I should give her Heller's Studies, Op. 46. These may be followed by Cramer's Selected Studies.

Third Grade Studies

What studies may be used after Bilbro's *Second Melody Lessons*?—A. M.

For technical studies, use Berens, *New School of Velocity*, Op. 61, Book 1.

For interpretative studies, use Heller, *Twenty-five Studies*, Op. 47, Lazarus, *Style and Technic*, Op. 129.

"Of what value is all this talk about dissonance, digital dexterity, polytonality and double stops? Composers of today seem to have lost track of the innermost quality of music, the expression of the soul."

—MAX ROSEN.

THE COMPOSING OF
"DIE MEISTERSINGER"

WAGNER was fifty years old, broken and defeated when he undertook to write "Die Meistersinger." Broken and defeated, he wrote this lovely music in a fit of absolute despair. He was in debt and homeless, his wife had left him, and he was even thinking of becoming a tutor to an English family about to leave for India. In his extremity, he took refuge at the house of friends in Mariafeld, and it was the hospitality of Frau Wille that made this glorious music a reality.

"He wanted to work, to be undisturbed, and I had even given him servants for his own use. Many visitors from Zurich, brought here by curiosity or sympathy, when the news spread that the famous man was at Mariafeld, were turned away by me; Wagner was not in a mood to submit to such interruptions. He wrote and received many letters; he begged me to pay no attention to him, to let him eat alone in his room, if that did not disturb my domestic arrangements too much."

And in the end the good lady received her reward. "One morning," she writes, majestic chords came to me in my sitting-room from the salon. Opening the door softly, I held my breath to hear what came, as it were, directly from the master's first cast. Nothing could have induced me to interrupt him. It was as if I felt directly the power of a great artist's mastery over refractory material. What was it that so mightily agitated my fancy and spirit? First darkness—suddenly a ray of light—then, like a flash of lightning, joy illumines the soul. Silently as I had come, I went. I never told Wagner of the impression made upon me by what I had heard."

CHABRIER'S LIVELY PARTIES

SOME interesting facts about Chabrier and his "Spanish Rhapsody" are given in the notes on this French master and his work in a Boston Symphony program. We give somewhat abbreviated excerpts.

Chabrier, we learn, had uncommon mechanical skill as a pianist and his left hand was marvelous. In his later years, however; he said, "When a man has little hair left, and that is white, he should stop playing the piano in public."

He is described as having been exceedingly fat until disease shattered his body and brain. His eyes were bright, his forehead unusually well developed. He delighted in snuff-colored waistcoats. Hugues Imbert describes him as amiable, gay, fond of a joke.

Chabrier gathered about him artists and amateurs, for whom he provided curious entertainment. There were Saint-Saëns, with prodigious musical memory and true Parisian gaiety; the actors Grenier and Cooper; Manet, the painter; Taffanel, the flute-player. There were performances of Schumann's symphonies; there were also delirious parodies, as when Saint-Saëns impersonated Gounod's *Marguerite*. There were strange instruments, such as a queer organ with strange stops, which set in motion drums, cannon, and so on.

Chabrier went to Spain to get the material for his "Spanish Rhapsody," which is based on old Spanish dance forms, particularly the *Jota Aragonesa* and the *Malagüena*.

The *Jota* is said to have originated in the 12th century and is attributed to a Moor named Aben Jot, who, expelled from Valencia, on account of his licentious songs, took refuge in Aragon, where his songs were first received.

The *Jota* is frequently accompanied by verses, of which this is a brief sample: "Your arms are so beautiful, they look like two sausages hanging in winter from the kitchen ceiling."

The Musical Scrap Book
Anything and Everything, as Long as it is Instructive
and Interesting

Conducted by A. S. GARBETT

THE UNWRITTEN SYMPHONY

ONE of the most tragic pages in Berlioz's "Memoirs" is that in which he had the inspiration to write a symphony, but was compelled to let it go unwritten for purely financial reasons. The beginning of it, an Allegro in A minor, two-four time, got him out of bed one night and he began to write it, but, on second thoughts—

"If I begin this bit, I shall have to write the whole symphony," he confides to his diary. "It will be a big thing, and I shall have to spend three or four months over it. That means I shall write no more articles and earn no money. And when the symphony is finished I shall not be able to resist the temptation of having it copied (which will mean an expense of a thousand or twelve hundred francs) and then of having it played. I shall give a concert, and the receipts will barely cover half the

cost. I shall lose what I have not got; the poor invalid will lack necessities (this refers to Berlioz's wife, who was ill at the time); and I shall be able to pay neither my personal expenses nor my son's fees when he goes on board ship. . . . These thoughts made me shudder, and I threw down my pen, saying, 'Bah! tomorrow I shall have forgotten the symphony.' The next night I heard the allegro clearly, and seemed to see it written down. I was filled with feverish agitation. I sang the theme; I was going to get up . . . but the reflections of the day before restrained me; I steeled myself against the temptation, and clung to the thought of forgetting it. At last I went to sleep; and the next day, on awakening, all remembrance of it had indeed gone forever."

MENDELSSOHN'S "OVERTURE TO THE DRAMATIC FUND"

Mendelssohn did not want to write his Overture to "Ruy Blas," yet it is a masterpiece. He wrote it in less than four days, yet it shows no signs of hurried workmanship. He considered Victor Hugo's play of that name "of no value," yet it inspired in him some fine melodies splendidly and vigorously treated. Here is the whole story as Mendelssohn told it in a letter to his mother, written March 18, 1839:

"You wish to know how it has gone with my overture to 'Ruy Blas.' Merrily enough. Between six and eight weeks ago the request came to me to write something for the performance connected with the Theatrical Pension Fund, a very excellent object, for the furtherance of which they were going to play 'Ruy Blas.' The request came to me to write an overture, and in addition they besought me to compose a *Romanza*, because they thought the thing would succeed better if my name were connected with it.

"I read the play; it is really of no

value, absolutely beneath contempt; and I told them I had no time to write an overture, but I did compose the *Romanza*. Monday (a week ago) was to be the day of the performance. On the Tuesday before, the people came, thanking me warmly for the performance. On the Tuesday before, the people came, thanking me warmly for the *Romanza*, and said they were sorry that I had written no overture, but they saw perfectly that for such a work time was needed, and next year they would be more thoughtful and would give me more time. They stirred me up; I took the thing at once in hand, that same evening, and blocked out my score; Wednesday morning was rehearsal, Thursday was concert, and yet on Friday the overture was ready for the copyist. Monday it was given three times in the concert room, then rehearsed once in the theatre, and in the evening was given in connection with the wretched play, and has made me as much fun as anything I ever did in my life."

Ever afterwards, according to Grove, Mendelssohn called this work "the Overture to the Dramatic Fund."

SCHUBERT AS A STUDENT

"SALIERI was the first to recognize Schubert's supreme gift," says Duncan in his biography of this composer. "He placed him with Rucizka for lessons in composition. Before long the pupil so astonished his teacher that he reports to his chief—Salieri—that 'the boy knows everything already; he has been taught by God.' Salieri himself then took Schubert in hand. The accomplished Italian was a handsome man, with an expressive eye, a quick temper and a great reputation.

"He soon perceived that in *Hagers Klage* (March 30, 1811) and some string quartets, there was genius of an unusual order. 'He can do everything,' exclaimed he of Schubert, 'he is a genius. He composes songs, masses, operas, quartets—whatever you can think of.' Schubert used to go to his house in the Seilergrasse, carrying a large roll of MSS. under his arm, for the master's verdict and advice.

"Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gayety and life to everything. It is the

essence of order and leads to all that is good, just, and beautiful—of which it is the invisible but nevertheless dazzling, passionate, and external form."—Plato.

WHEN TOLSTOI SAW "SIEGFRIED"

TOLSTOI and Wagner had nothing in common, and the great Russian was merciless in his criticisms of the equally great German. Here is an account of a performance of "Siegfried" taken from Tolstoi's "What is Art?"

"When I arrived, an actor in tight-fitting breeches was seated before an object that was meant to represent an anvil. He wore a wig and a false beard; his white and manicured hands had nothing of the workman about them; and his easy air, prominent belly, and flabby muscles readily betrayed the actor. With an absurd hammer he struck—as no one else would strike—a fantastic-looking sword-blade. One guessed he was a dwarf, because when he walked he bent his legs at the knees. He cried out a great deal, and opened his mouth in a queer fashion. The orchestra also emitted peculiar noises like several beginnings that had nothing to do with one another. Then another actor appeared with a horn in his belt, leading a man dressed up as a bear, who walked on all-fours. He let loose the bear on the dwarf, who ran away, but forgot to bend his knees this time. The actor with the human face represented the hero, *Siegfried*. He cried out for a long time, and the dwarf replied in the same way. Then a traveller arrived—the god *Wotan*. He had a wig, too; and, settling himself with his spear, in a silly attitude, he told *Mime* all about things he already knew, but of which the audience was ignorant. Then Siegfried seized some bits that were supposed to represent pieces of a sword, and sang: 'Heaho, heaho, hoho. Hoheo, haho, hoho, hoho!' And that was the end of the first act."

"The majority of musicians nowadays expect a maximum of fame from a minimum of effort."

—*Musical News and Herald*.

MUSICAL PARIS

THOUGH written before the war, when all things were different, Romain Rolland's "Musicians of Today" gives a vivid word-picture of the part Paris plays in modern musical art, that is still fundamentally true:

"The nature of Paris is so complex and unstable that one feels it is presumptuous to try to define it. It is a city so highly-strung, so ingrained with fickleness, and so changeable in its tastes, that a book which truly describes it at the moment it is written is no longer accurate by the time it is published. And then, there is not one Paris only; there are two or three Parises—fashionable Paris, middle-class Paris, intellectual Paris, vulgar Paris—all living side by side, but intermingling very little. If you do not know the little towns within the great Town, you cannot know the strong and often inconsistent life of this great organism as a whole.

"If one wishes to get an idea of the musical life of Paris, one must take into account the variety of its centres and the perpetual flow of its thought—a thought which never stops, but is always overshooting the goal for which it seemed bound. This incessant change of opinion is scornfully called 'fashion' by the foreigner. And there is, without doubt, in the artistic aristocracy of Paris, as in all great towns, a herd of idle people on the watch for new fashions—in art, as well as in dress—who wish to single out certain of them for no serious reason at all. But in spite of their pretensions, they have only an infinitesimal share in the changes of artistic taste. The origin of these changes is in the Parisian brain itself—a brain that is quick and feverish, always working, greedy of knowledge, easily tired, grasping today the splendors of a work, seeing tomorrow its defects, building up reputations as rapidly as it pulls them down, and yet, in spite of all its apparent caprices, always logical and sincere."

Keeping Your Piano in the Best Possible Condition

By STEPHEN CZUKOR

The Author of this Article has been Connected with a Leading Pianoforte Manufacturer for Many Years

I SHALL TRY in the next few minutes to tell you just exactly how to take care of your piano.

As we all know, climatic conditions play havoc with any sort of musical instruments, especially so with a piano. The average piano owner is always in doubt as to just exactly what to do during the different seasons of the year; whether to keep the piano open, keep the piano closed, what to polish it with, etc. The majority of piano owners pay no attention to their piano for several reasons, some through ignorance and others through carelessness.

When you purchase a car, you buy it with the full knowledge that service and up-keep is absolutely essential. When you buy your piano and after you have had your free tuning and polishing, unless you are a musician using the piano constantly, you neglect attention to your piano. This is one of the reasons many people are dissatisfied with their piano. During the Spring when we have cold and wet weather, you open your windows without any regard to the consequences upon your instrument. During the summer, the windows are naturally open. Should a squall or rainstorm happen along, you close your windows and as soon as it is over you open them, and all the moisture and dampness that is caused by the rising vapor swell the keys, rust the strings and do untold damage. But, of course, many people go away during the summer and say "Well, our piano needs no attention, because we do not use it."

Send for a Good Tuner

IN THE FALL you are busy arranging your home and quite likely wait until the heat is turned on. Then you send for a tuner. If he is a good, reliable and thorough man and understands repairing, he will tell you just what is wrong with the piano. If he is just merely a tuner, he will simply tune the piano, collect his fee and you will be no wiser as to the condition of your piano. In many cases a good reliable man tells you about the condition of your instrument and the answer he gets is, "Oh, it is good enough, I only have the children study on it."

This goes on year after year when the children have learned to play really well, they'll start to complain about the piano. You again call your tuner in and he will probably tell you it will cost you anywhere from \$40 to \$80 to repair the piano, whereupon you ask for smelling-salts. For this is what you say, "Why, I have taken the best of care of this piano, and had it tuned regularly and I don't see why there should be so much trouble with it." Then you call another tuner. This man immediately realizes that you know nothing about a piano and says, "Oh, I can fix this piano up for about \$15 or \$20." As a rule this is the man who gets the job and when he is through with it, the piano is no better and at times worse than when started. But your mental condition does not permit you to admit this until two or three weeks after the work has been done.

To avoid this sort of thing call up some reliable concern who specialize in this sort of work or better still let the concern from whom you have purchased your piano do the work, for they have more interest in the instrument they manufacture or sell than anybody else.

Spring Cleaning for Your Piano

You have a spring cleaning in your home and you take down your draperies, your curtains, pick up your rugs, dust the furniture, in fact you do everything possible to make your home clean, but you give absolutely no thought to the piano. This piece of furniture, as some people term it, requires more attention than anything else in the house; not only from a view point of being clean, but also from the investment point of view. You may buy a new rug for \$100, a new chair or curtain for \$15 or \$20, but you cannot buy a real good piano for many times that sum.

Cleaning the Piano

AFTER you have your spring cleaning, call in your piano man and have him clean the inside of your piano thoroughly so that when the summer months come along and bring with them the moths, they should not have an opportunity of eating the delicate felts inside of the instruments.

There are many opinions as to just exactly what to do in order to keep the ivory keys from turning yellow.

We all know that ivory turns yellow with age, but there is a way of retarding it by giving them careful and constant attention. The fallboard of the piano, or the front piece which covers the keys, should be kept open at all times, except when sweeping or dusting, at night and during rainy weather. A great amount of uric acid exudes through the finger tips and when this is permitted to stay on the keys it gradually turns them yellow. The best way to wash ivory keys is to use alcohol, wood alcohol preferably. Take a small piece of rag on the tip of your index finger and just moisten it the least bit, taking great care not to touch any of the black keys or any of the varnished surface of the piano. Another way to help keep the ivories white is to purchase a piece of good quality felt, the length of the keyboard. This is best when it is white, as the dye of any other color may be injurious unless it is of exceptionally fine quality.

Some apartments are very damp and while you may not feel it physically, the piano being very delicate, shows it by having a bluish hue over the varnish work constantly. Dampness in the apartment will also take immediate effect upon the steel strings and cause a great deal of corrosion. A good way to prevent the strings from rusting is to place about one half pound of unslacked lime in the bottom of the piano, when it is a grand piano you may place one quarter of a pound in the back of the plate and one quarter of a pound on the plate on the righthand side of the piano.

Never put anything on the sounding board, as this will cause a buzz or jingling sound, or possibly muffle the tone.

Polishing the Piano

THERE are many chemical preparations on the market for the purpose of polishing furniture and also recommended for pianos. These polishes, while they really put a gloss on the instrument, in the end do untold damage to the delicate varnish work. To recommend anyone of these would be a rather difficult thing, but a simple and inexpensive polish that anyone can use, is $\frac{1}{8}$ lemon oil and $\frac{1}{8}$ turpentine. This is for high polished surfaces. For dull finish or semi-gloss finish $\frac{3}{4}$ crude oil and $\frac{1}{4}$ turpentine. The process is as follows:

Take a small piece of cheese-cloth and apply this oil sparingly. Take about one yard of cheese-cloth and wipe the oil off until it is thoroughly dry. Whenever purchasing cheese-cloth try and get the very best. This should not cost any more than 12 cents or 15 cents a yard. Always rinse out the cheese-cloth in lukewarm suds in order to remove the starch therefrom. When through polishing the piano, the cheese-cloth may be washed and used several times. Never leave oil soaked rags in the closets as the lack of oxygen may cause spontaneous combustion. Many fires start from unknown origin that can be traced to these kitchen closets where you have old oil soaked rags laying around from time to time.

Preserve This Article

Here is an article by a real piano maker. It is one of the very best of its kind we have ever read. It should be preserved by ETUDE readers for future reference. A cheap piano is always an expensive investment. A fine piano may become likewise if you do not take care of it. The article is reprinted from THE MUSICAL ADVANCE, by permission of that publication.

Just to give you an idea of how some people neglect their pianos through sheer ignorance; not ignorance through lack of education, but through ignorance of not knowing just exactly what to do.

Not Tuned in Eighteen Years

WHILE TRAVELLING through the south some years ago, I had occasion to visit a well-known family. After dinner they requested that I play the piano. When I sat down to play I found that the pitch was over a tone flat. Not only that, the keys went all the way down on the frame and were striking the wood-work. I asked the hostess when she had this piano tuned last, as I saw it was in pretty bad condition. This is the answer I received. "Well, that certainly is very surprising. I have had that piano eighteen years and it has never been tuned and I don't see why it should be giving trouble now."

Now can you imagine, my dear listeners, what would happen to your automobile or any other mechanism if you had given it no attention for eighteen years? Then the hostess remarked, "Well, it is really surprising that you should find any fault with it. Why, everybody that comes here just simply raves about the beautiful tone of the piano." This of course, is the big fault of our so-called friends. They naturally will not come to you and knock your piano for fear of incurring your ill will. It is only in rare occurrences where a person will take the responsible task of telling you that your piano is in a poor condition, and the only person who will really tell you this without hurting your feelings is the piano man. Teachers as a rule know something about a piano. They all know tone quality, but only a few of them really know piano construction.

Whenever there is something wrong with the piano, the teacher immediately suggests a tuning. This gives an opportunity for the piano tuner or repair man to tell you the exact condition your piano is in. Take advantage of his advice and keep your piano in good condition so that you may have plenty of pleasure and good music for many years.

Helpful Piano Rules

NOW LET US go over in detail of the most important features of "How to take care of your piano" properly.

1. Keep your piano open at all times except when sweeping or dusting and at night or during rainy weather.
2. Wash the keys with alcohol, taking care not to touch any of the black keys or varnished surface of the piano. Also keep a strip of felt on the keys.
3. To avoid corrosion of the metal parts place $\frac{1}{2}$ lb. of unslacked lime on the bottom of the piano, when it is a grand piano place $\frac{1}{4}$ lb. of unslacked lime on the plate.
4. Do not use any of the so-called furniture polishes, but instead take $\frac{1}{8}$ lemon oil and $\frac{1}{8}$ turpentine, for high polished pianos and $\frac{3}{4}$ crude oil and $\frac{1}{4}$ turpentine for dull finished pianos. Take a dry piece of cheese-cloth that has been previously rinsed in lukewarm suds and dry thoroughly.
5. Have your piano tuned at least twice a year.
6. Have your piano cleaned every year during your spring cleaning.
7. Make sure that the piano tuner or repair man is really an expert in his line. If in doubt phone your order to the company of whom you have purchased your piano as they are really best qualified to give your instrument the proper attention.

If you keep these points in mind, the average good make piano should last from twenty-five to thirty-five years.

Forward—March

By Sylvia Weinstein

STUDENTS having difficulty in playing marches at the proper tempo may simplify this problem as follows:

Set the metronome at the speed the composition is being played; then leave the piano and march around the room, singing to the beat of the metronome. If this test indicates that the tempo has been incorrect, regulate the metronome to a comfortable march time, and practice the piece with it, at the newly acquired tempo.

THE PRESSER INSTITUTIONS

Men and Women from the Four Hundred Persons Actively Interested
in the Monumental Philanthropic, Educational and Business Under-
takings Founded by the Late Theodore Presser.



Richard L. Austin,
Chairman of the Board of the
Federal Reserve Bank,
Philadelphia,
Trustee,
Presser Foundation



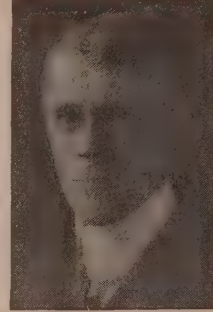
John F. Braun,
Manufacturer, Musician,
President of the
Philadelphia Art Alliance;
Trustee,
Presser Foundation



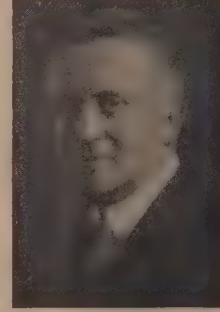
Henry E. Baton,
Construction Engineer,
Trustee,
Presser Foundation



David W. Banks,
Secretary - Treasurer
and Director of
Theodore Presser Co.
Trustee,
Presser Foundation



Russell Duane,
Attorney at Law,
Trustee,
Presser Foundation



James Francis Cooke,
President and Trustee
of Presser Foundation.
President,
Theodore Presser Co.
Editor, THE ETUDE.



Charles Z. Tryon,
Merchant.
Trustee,
Presser Foundation



John L. Haney, Ph.D.,
President, Central
High School, Philadelphia;
Trustee, Presser Foundation;
Director, Theodore Presser Co.;
Secretary, Home for
Retired Music Teachers



George M. Henderson,
Vice-President,
United Security Company,
Trustee,
Presser Foundation



Samuel Woodward,
Vice-President and Treasurer
of Philadelphia Savings Fund,
Treasurer of Presser Founda-
tion, Vice-President,
Theodore Presser Co.



Edwin B. Garrigues,
Manufacturer, Trustee,
Presser Foundation, President
Presser Home for Retired
Music Teachers, Director,
Theodore Presser Co.



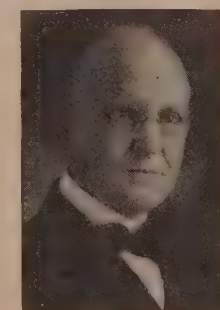
Livingston E. Jones,
President of
First National Bank,
Philadelphia;
Trustee,
Presser Foundation



Dr. George Leslie Omwake,
President, Ursinus College,
Collegeville, Pa.
Director, Department
of Scholarships,
Presser Foundation



Dr. Matthew Reaser,
President, Lindenwood College;
President, Wilson College;
Founder, Beechwood School;
Director, Scholarship Depart-
ment, Presser Foundation



Dr. Robert P. Pell,
President, Converse College,
Spartanburg, S.C.;
Director,
Scholarship Department,
Presser Foundation



Dr. Harlan P. Updegraff,
President, Cornell College,
Mount Vernon, Iowa.
Director,
Scholarship Department,
Presser Foundation



William O. Miller,
Comptroller,
University of Pennsylvania,
Director,
Scholarship Department,
Presser Foundation



Dr. Robert L. Kelly,
Secretary of American
Association of Colleges.
Director,
Scholarship Department,
Presser Foundation



Dr. Hollis Dann,
Head of Music Department,
New York University;
Director,
Scholarship Department,
Presser Foundation.



Horatio Connell,
Eminent Concert Singer,
Director,
Department of Relief for
Deserving Musicians,
Presser Foundation.



John Grolle,
Director, Philadelphia
Settlement Music School,
Director, Department of Re-
lief for Deserving Musicians,
Presser Foundation.



John W. Pommer,
Teacher of Pianoforte,
Director,
Department of Relief
for Deserving Musicians,
Presser Foundation.



Louis G. Heinze,
Teacher of Pianoforte,
Director,
Department of Relief
for Deserving Musicians,
Presser Foundation.



Mrs. Marie K. Zimmerman,
Concert Soprano and Teacher
of Singing, Director,
Department of Relief
for Deserving Musicians,
Presser Foundation.



A. Raymond Bishop,
Assistant Trust Officer of
the Philadelphia Trust Co.,
Director, Department of Re-
lief for Deserving Musicians,
Presser Foundation.



L. Stauffer Oliver,
Attorney at Law,
Director,
Department of Relief
for Deserving Musicians,
Presser Foundation.



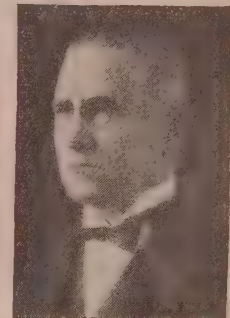
Bruce A. Carey,
Director of Music,
Grard College,
Director, Department of Re-
lief for Deserving Musicians,
Presser Foundation.



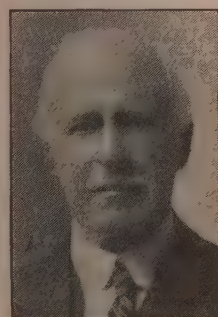
Mrs. Frederick W. Abbott
Director of the
Philadelphia Music League,
Director,
Presser Home for
Retired Music Teachers.



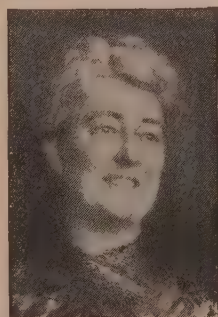
Herman L. Duhring, Jr.,
Architect,
Director,
Presser Home for
Retired Music Teachers.



Florence J. Heppe,
Manufacturer
and Merchant,
Director,
Presser Home for
Retired Music Teachers.



John H. Ingham,
Attorney at Law,
Director,
Presser Home for
Retired Music Teachers.



Mrs. Grace Welsh Piper,
Teacher of Singing,
Director,
Presser Home for
Retired Music Teachers.



Mrs. Percival Tattersfield,
Philanthropist,
Director,
Presser Home for
Retired Music Teachers.



Dr. George Wheeler,
Assistant Superintendent
of Education, City of
Philadelphia, Director,
Presser Home for
Retired Music Teachers.



John E. Thomas,
Executive Secretary,
Presser
Foundation.



Preston Ware Orem,
Music Critic for Twenty-five Years
and Member of Advisory Board,
Theodore Presser Co., Director,
Department of Scholarships,
Presser Foundation.



Henry B. MacCoy,
Director of Sales
and Member of
Advisory Board,
Theodore Presser Co.



John Y. Blaetz,
Manager of
Retail Department
and Member of
Advisory Board,
Theodore Presser Co.



John W. Drain,
Assistant to the President,
Manager of Publicity and
Advertising Departments,
Member of Advisory Board,
Theodore Presser Co.



Paul Lackenbacher,
Circulation Manager
of THE ETUDE,
Member of
Advisory Board,
Theodore Presser Co.



John J. A. Kane,
Manager of
Trade Department,
Traveling Representative,
Member of Advisory Board,
Theodore Presser Co.

Continued
on
Next
Page



James Rawlinson,
Head of
Bookkeeping Department,
Member of
Advisory Board,
Theodore Presser Co.



Mrs. S. D. McCallie,
Manager of
Cashier's Department
and Member of
Advisory Board,
Theodore Presser Co.



Robert McKinley,
Superintendent of
Buildings, Manager
of Charge Department and
Member of Advisory Board,
Theodore Presser Co.



Edward Ellsworth Hipsher,
A.R.A.M.,
Assistant
Editor,
THE ETUDE.



Frederic L. Hatch,
Assistant
Music Critic,
Theodore Presser Co.



William M. Felton,
Assistant
Music Critic,
Theodore Presser Co.



Wm. S. Nortenheim,
Art
Manager,
Theodore Presser Co.



Daniel J. Shields,
Traveling
Representative,
Theodore Presser Co.



Milton G. Wood,
Traveling
Representative,
Theodore Presser Co.



Wm. D. Shaw,
Traveling
Representative,
Theodore Presser Co.



Frederick W. Beck,
Member of the
XXV Club,
36 Years Service,
Theodore Presser Co.



Emma N. White,
Member of the
XXV Club,
34 Years Service,
Theodore Presser Co.



William E. C. Howard,
Member of the
XXV Club,
33 Years Service,
Theodore Presser Co.



William F. Groff,
Member of the
XXV Club,
31 Years Service,
Theodore Presser Co.



Henry Hessel,
Manager of Publication
Printing and Engraving
Department, Member of the
XXV Club, 30 Years Service,
Theodore Presser Co.



Kenneth D. Walker,
Member of the
XXV Club,
28 Years Service,
Theodore Presser Co.



Lillian V. Mattern,
Member of the
XXV Club,
28 Years Service,
Theodore Presser Co.



Henry R. Doherty,
Member of the
XXV Club,
28 Years Service,
Theodore Presser Co.



J. Bernard Overbeck,
Member of the
XXV Club,
27 Years Service,
Theodore Presser Co.



Joseph L. Lupton,
Member of the
XXV Club,
27 Years Service,
Theodore Presser Co.



William E. Lamson,
Member of the
XXV Club,
26 Years Service,
Theodore Presser Co.



Florence E. Rheiner,
Member of the
XXV Club,
25 Years Service,
Theodore Presser Co.



Harry F. Gotthold,
Member of the
XXV Club,
25 Years Service,
Theodore Presser Co.



James R. Bowen,
Member of the
XXV Club,
25 Years Service,
Theodore Presser Co.

A MERRY LILT

To be played rather briskly and in good humor. Grade 3.

Moderato M.M. ♩ = 108

GEORGE DUDLEY MARTIN

2 1 4 2 4 3 2 1 2 5 4 2 4 3 2 3 1 2 4 2 1

mf *rall.* *mp*

2 3 1 2 5 4 3 1 5 2 2 5 4 1 2 3 2 3 1 2 3 4 5 4 1 3 5

mf *p*

mp *p*

1st time only last time only

5 3 1 4 1 2 3 1 2 3 4 5 4 2 5 1 2 1 2 3 1 2 4 5 1 3 5 1-2 3 1 2 3 1 3 5 4 3

p *mf* *Fine* *mp*

5 4 3 4 5 4 3 5 4 5 1 1 3 5 4 1-2 3 1 2 3 1 3 5 4 3

p *schertz.*

5 1 2 3 4 1 5 2 3 5 4 1 3 1 2 3 1 2 3 4 1 3 3 5 4 3 3 5 4 3 3

mf *schertz.* *p*

5 3 2 3 1 2 3 4 1 4 1 2 5 4 1 2 3 1 3 5 4 1 3 1 2 4 1 2 1 2

p *mp* *p* *D.C.*

THE CELEBRATED LARGO

Arranged by Theo. Presser

Aria from the "Opera of Xerxes"

G.F. HANDEL

Mr. Presser was a great admirer of the works of Bach and Handel. The arrangement of this number in particular was to him a veritable labor of love.

Largo M.M. ♩ = 69-72

p legato e cantabile

cresc.

p

Air

p sostenuto

ten.

pp

f

p

(Orchestra)

poco rit.

ff a tempo

Air

dolce e armonioso

p

cresc.

mf

cresc.

First system of the Sarabande. The piano part is in treble and bass clefs, marked *p* and *ff*. The orchestra part is in treble and bass clefs, marked *ff* and *molto allarg.*

Arranged by Theo. Presser

SARABANDE

From Sixth Sonata for Violoncellò in D Major

J.S. BACH

A favorite number with Mr. Presser.

Lento M.M. ♩ = 72

Second system of the Sarabande. The piano part is in treble and bass clefs, marked *p espressivo*, *cresc.*, and *dim.*. The orchestra part is in treble and bass clefs, marked *p dolce*, *cresc.*, and *dim.*. The score includes various musical notations such as notes, rests, and dynamic markings.

POLONAISE JOYEUSE

In the orchestral manner. To be played brilliantly and with firm accentuation.

RICH. KRENTZLIN, Op. 113

SECONDO

Con brió M.M. $\text{♩} = 108$

The musical score is written for piano and features a variety of dynamic markings and articulations. The first system begins with a forte (*f*) dynamic and includes a sforzando (*sfz*) marking. The second system features a piano (*p*) dynamic and a fortissimo (*ff*) marking. The third system includes a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The fourth system features a piano (*p*) dynamic and a fortissimo (*ff*) marking. The fifth system includes a piano (*p*) dynamic and a fortissimo (*ff*) marking. The sixth system features a piano (*p*) dynamic and a fortissimo (*ff*) marking. The seventh system includes a piano (*p*) dynamic and a fortissimo (*ff*) marking. The eighth system features a piano (*p*) dynamic and a fortissimo (*ff*) marking. The ninth system includes a piano (*p*) dynamic and a fortissimo (*ff*) marking. The tenth system features a piano (*p*) dynamic and a fortissimo (*ff*) marking. The eleventh system includes a piano (*p*) dynamic and a fortissimo (*ff*) marking. The twelfth system features a piano (*p*) dynamic and a fortissimo (*ff*) marking. The thirteenth system includes a piano (*p*) dynamic and a fortissimo (*ff*) marking. The fourteenth system features a piano (*p*) dynamic and a fortissimo (*ff*) marking. The fifteenth system includes a piano (*p*) dynamic and a fortissimo (*ff*) marking. The sixteenth system features a piano (*p*) dynamic and a fortissimo (*ff*) marking.

POLONAISE JOYEUSE

JANUARY 1926

Page 35

Con brio M.M. ♩ = 108

PRIMO

RICH. KRENTZLIN, Op. 113

The musical score for "Polonaise Joyeuse" is written for piano in 3/4 time, key of B-flat major. It consists of 32 measures. The tempo is marked "Con brio" with a metronome marking of 108 M.M. The piece is in "PRIMO" position. The score is written for piano and includes various dynamics and articulations.

Measures 1-8: The piece begins with a forte (*f*) dynamic. The right hand features a series of eighth-note triplets and sixteenth-note patterns. The left hand provides a steady accompaniment. Dynamics include *f*, *sf*, *p*, and *f*.

Measures 9-16: The music continues with a variety of rhythmic patterns. Dynamics include *ff*, *p*, and *mf*. There are several accents and slurs throughout.

Measures 17-24: The tempo and dynamics fluctuate. Dynamics include *mf*, *p*, *cresc.*, and *f*. The right hand has many slurs and ties.

Measures 25-32: The piece concludes with a series of eighth-note patterns. Dynamics include *f*, *sf*, *p*, *f*, and *ff*. The final measure is marked "Fine".

Measures 33-40: A section marked "tranquillo" begins. The tempo slows down. Dynamics include *p dolce* and *f*. The right hand has many slurs and ties.

Measures 41-48: The piece concludes with a series of eighth-note patterns. Dynamics include *p a tempo* and *mf*. The final measure is marked "Fine".

energico e vivo

f

sf *p* *cresc. molto*

f *tranquillo*

D.C.

This section of the musical score is written for piano and bass. The piano part (top staff) begins with a forte (*f*) dynamic and a tempo marking of *energico e vivo*. It features a series of eighth and sixteenth notes with various articulations like accents and slurs. The bass part (bottom staff) starts with a *sf* (sforzando) dynamic, followed by a *p* (piano) dynamic, and then a *cresc. molto* (crescendo molto) section. The section concludes with a *f* (forte) dynamic and a *tranquillo* (calm) tempo marking, ending with a *D.C.* (Da Capo) instruction.

VALSE

SECONDO

R. SCHUMANN, Op. 124, No. 10

Moderato M.M. ♩ = 104

mf *f* *f* *ff* *mf*

This section is a waltz in 3/4 time, marked *Moderato* at 104 beats per minute. It is written for piano and bass. The piano part (top staff) begins with a *mf* (mezzo-forte) dynamic and features a series of eighth and sixteenth notes with various articulations like accents and slurs. The bass part (bottom staff) starts with a *f* (forte) dynamic, followed by a *ff* (fortissimo) section, and then a *mf* (mezzo-forte) section. The section concludes with a *ff* (fortissimo) dynamic and a *mf* (mezzo-forte) dynamic.

8

sf *p* *cresc. molto*

f *rit.* *D.C.*

VALSE

PRIMO

R. SCHUMANN, Op. 124, No. 10

Moderato M. M. ♩ = 104

mf *f* *ff*

f *ff* *mf*

f *ff*

QUIPS AND QUIRKS

A valuable study in rhythm, but very attractive musically. Note carefully the various time values. Grade 3.

M. M. ♩ = 126

ALLENE K. BIXB

mf *p* *mf animato* *slargando* *a tempo* *Fine* *mp* *cresc.* *mp* *mf* *rit.*

Copyright 1925 by Theo. Presser Co.

GYPSY DANCE

Quick and delicate finger work, with snappiness of rhythm. Grade 2½.

Con moto M. M. ♩ = 100

FRANCES TERR

mp animato *f* *mp* *f* *cresc.* *f* *f animato* *p*

Copyright 1925 by Theo. Presser Co.

grazioso

p

f

a tempo

poco rit.

mf

f

mf

cresc.

f

risoluto

mf

pp

MARCH OF THE CLASSES

M. L. PRESTON

Suitable for indoor marching, calisthenics and the like. Play in steady time, four steps to the measure. Grade 3.

Tempo di Marcia M. M. ♩ = 108

mf

f

cresc.

mf

D.C.

Fine

Lyrics by Mort Eiseman

JACK IN THE BOX

A jolly little recreation piece, which may be used as a musical recitation by reading the given text, using the Piano part as an accompaniment.
Grade 3.

WALTER C. SIMON

Allegretto M. M. $\text{♩} = 108$

1 A - mid a heap of toys with-out one bit of noise Sat a sweet, quite pe-tite miss, And her eight years seemed so w
2 But while she list-end to words that Jack said were true She heard her moth-er dear, call And she heard some ti - ny sig

as she im - pro-vised Dreams a - bout Toy-land bliss all Just then a Jack - in - box by her side sprang
as she rubbed her eyes For this would end it all Yet she must not in - voke Jack's dis - like for

from his mys-tic do - main — And with three bow-ing knocks to Miss Gold-ie Locks said he'd not re - main.
she must keep his es - teem Just then the spell was broke so when she a - woke She found all a dream.

"Can't wait! Be late! I'm in such a hur - ry" Jack said half an - noyed — "Just so! Must go!

Real - ly I can't tar - ry Hol the Land of Toys? And then he asked her would she go with him to

lands of strang-ness on the sun's big rim; Where streets are paved with layers of glitt-ring gold, it was no whim. So

'cross the lands of earth They both romped, filled with mirth, Hap-pi-ly their great glee seemed, For they both were much con-tent

While on pleas-ure bent seek-ing joys that she dreamed. They skipped thru fair - y tales mag-ic - ly, the

stor-ies that she had read, And from cares they did flee so that hap-pi-ly To the Jack she said:

'Jack Box, Jack Box, All the world is bright and mer-ry, Jack Box, Jack Box, No one here is quite con-tra-ry,

I do not know Life is al-ways gay" 'Cause that was not so; He then had to say:

"Girl - ie, Girl - ie, Life takes on so man - y guis-es, Girl - ie, Girl - ie, It is full of queer sur-pris-es,

Life you may find like a rose in hue, But in your own mind You make dreams come true. *D.C. al Fine*

A HAYRIDE PARTY

Attention must be given the interlocking passages in measures 7 and 15. Finger them as indicated. They should be executed just as smoothly as though played by a single hand.

Allegretto M.M. $\text{♩} = 108$

L.RENK

mf *f* *dim.* *cresc.* *Fine* *f* *cresc.* *molto* *dim.* *rit.* *D.C.*

SONG OF THE CELLO

CARL A. PREYER

An expressive melody, in what may be termed the "baritone register" of the piano. To be played with warmth and feeling. Grade 2½.

Allegro agitato M. M. ♩ = 108

Copyright 1925 by Theo. Presser Co.

British Copyright secured

MEMORIES

A miniature song without words. Play very smoothly, in sustained style. Grade 3.

WALTER ROLFE

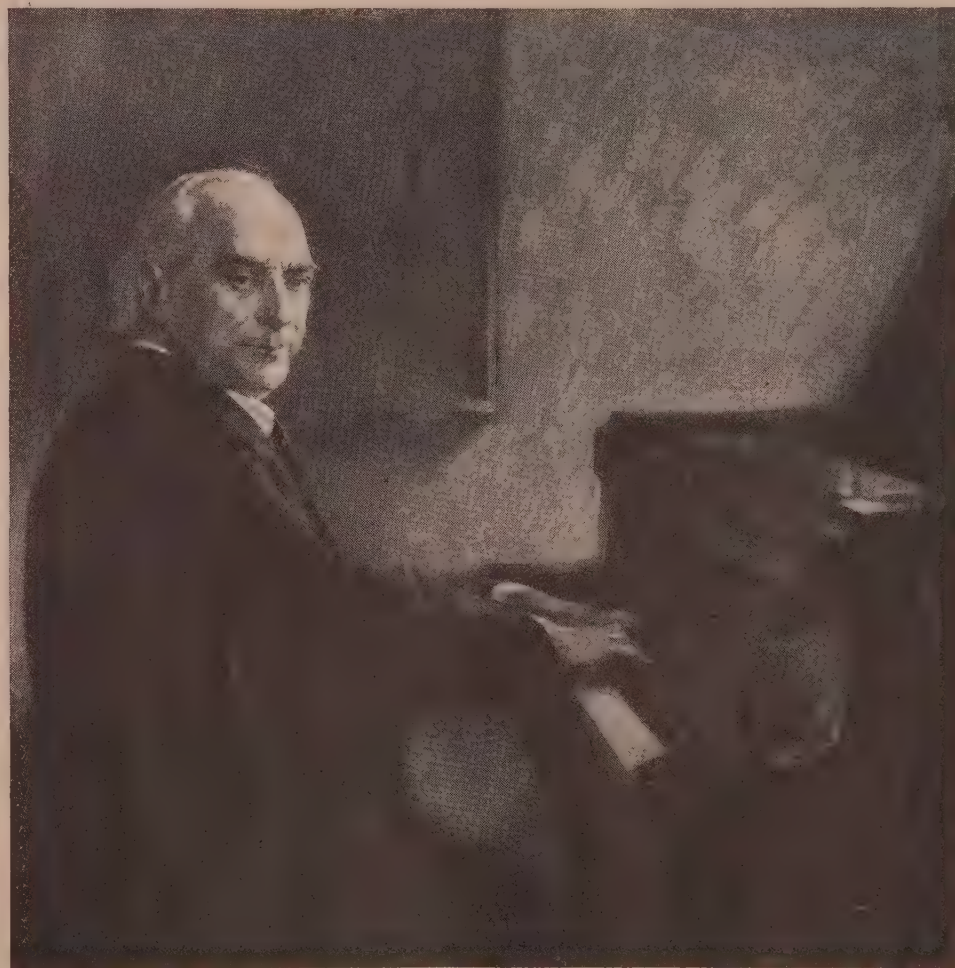
Andante moderato M. M. ♩ = 72

p *melodia assai marcato e cantabile*

Copyright 1924 by Walter Rolfe

Copyright transferred 1925 to Theo. Presser Co.

CHOOSE YOUR PIANO AS THE ARTISTS DO



FOR A GENERATION DE PACHMANN HAS USED THE

Baldwin



A SUGGESTION

Choose *YOUR* piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will be glad to send you a copy free. Address

THE BALDWIN PIANO CO.
CINCINNATI, OHIO

exacting musicians the world over—on the concert stage and in the home.

In any *Baldwin* you will find a new revelation of your musical dreams. Visit the Baldwin dealer near you.

BALDWIN Uprights, \$850 and up; Grands, \$1400 and up; Reproducing Models, \$1850 and up.

Convenient payments if desired.

THE BALDWIN responds, like a human being, to every mood. It sings joyfully when I feel like singing. It cries when I feel like crying," exclaims VLADIMIR DE PACHMANN, great interpreter of Chopin, unrivalled lyric pianist.

For its enduring purity and resonance, for its perfect concord of tone and action, the *Baldwin* is the choice of

NOW!
—on Exhibition
Hear it!
—All Brunswick Dealers

We've
I

to bring you the most wonderful

The Brunswick

The FIRST purely electrical reproducing instrument

**Now
On Exhibition**

PANATROPE—The joint achievement of the Four World Leaders in musical and electrical acoustics—The Radio Corporation of America, The General Electric Co., The Westinghouse Electric & Mfg. Co., and Brunswick.

ELECTRICITY, the force that has changed civilization; that has captured the hidden tones of melody from the air; that has given man light, transportation and power; the force on which the greatest age of human progress is largely built; has now been harnessed to bring you music incomparably different, wondrously beautiful, gloriously inspiring, without parallel in musical history.

This achievement is the result of the joint effort of four of the world's leading electrical and acoustical laboratories—The Radio Corporation of America, The General Electric Co., The Westinghouse Electric & Mfg. Co., and Brunswick. Only so imposing an effort could have achieved so inspiring a result.

Thousands have waited to hear this remarkable instrument . . . and now it is actually here! You just hear this epoch-making Panatrope which has commanded front-page attention for weeks in the great metropolitan newspapers of the United States.

The world's first electrical reproducing musical instrument

It is the FIRST purely electrical reproducing instrument as yet known in the world. There is no other like it. It is rated by world's musical authorities, critics and publicists the most remarkable musical instrument known to man.

Compare any musical reproducing instrument you have ever heard,

THE BRUNSWICK-BALKE-CORPORATION
Manufacturers •

Harnessed the Power of Electricity Music the world has ever heard The Brunswick Panatrope

—the most remarkable of all musical achievements

no matter how impressive that instrument may seem, and the Panatrope will excel it in every standard of musical perfection.

Weigh any musical entertainment for the home that you have ever known against it . . . and in fairness you will find this instrument is far beyond even the imagination of yesterday.

It is an electrical achievement. All future reproducing instruments must come to this principle . . . this electrical principle . . . to survive. All music will be weighed against it.

In fairness to yourself, buy no reproducing musical instrument without first hearing the Brunswick Panatrope. For what you buy today . . . regard-

less of how wonderful it may seem to you . . . may fall obsolete tomorrow before this amazing instrument.

Your favorite music dealer has the Panatrope on display. Right through the day—every day—he is demonstrating it. It will prove a revelation to you. You really can not afford to miss it. It will take but a few minutes of your time. Truly the Brunswick Panatrope marks a new era in musical history.

**Now Being
Demonstrated**

The Sign of Musical Prestige

Brunswick

CHICAGO, ILL.

Pianologues and Musical Recitations

Many Elocutionists, Pianists and Singers Enjoy Great Success in the use of Recitations with Pianologue Accompaniments as Novelties on the Entertainment or Recital Programs. Here are a number of such Offerings including the Humorous, Characteristic, Dramatic and Sacred. Some few of these are Songs Adaptable to use as Pianologues.

Now is the Time to Work Up Novelties for Spring Programs

Cuddles

By Clay Smith
Catalog No. 19743 Price, 30c

The audience gets keyed up to an interesting love story only to laugh at their own disappointment in the identity of "Cuddles."

Fishin'

By Clay Smith
Catalog No. 19744 Price, 35c

A cunning tale of three Fishers, one being Cupid. The audience will laugh, but there will be some cynics in the who will question as to who did the angling.

Was, But Isn't

By De Loss Smith
Catalog No. 18925 Price, 35c

The futility of racing at right angles to an express train is briefly expounded in this clever little encore recitation. The simple, but nevertheless effective piano accompaniment completes the mental picture created by the verse.

Ol' Man Conshunce

By Jessie L. Pease
Catalog No. 18811 Price, 60c

The "bogey-man" of all evil-doers is discussed and his mysterious power over the human mind is fully described. May be used as a dialect recitation or as an encore song for alto or bass voice.

A Home Run

By De Loss Smith
Catalog No. 18924 Price, 35c

Thrilling ninth inning in the ball game, a home run needed to win. Of course, our Hero is at bat. Unlike "Case" of immortal fame, however, he accomplishes this sensational feat. This phenomenon is succinctly explained in the very last line.

Toy Shop Heroes

By H. Wakefield Smith
Catalog No. 18545 Price, 60c

Love finds heroes in a toy shop as well as in palaces of the mighty. The tragic fate of the tall tin soldier and wee French doll are here related with the assistance of a quaintly descriptive piano accompaniment.

Crossing the Bar

By W. H. Neidlinger
Catalog No. 12533 Price, 60c

Tennyson's immortal lyric is most appropriate for a quiet reading or recitation and will prove a splendid contrast to a heavy dramatic number.

The Dachshund

By Thurlow Lurance
Catalog No. 13176 Price, 30c

A very short poem describing a very long subject.

Daddy

By A. H. Behrend
Catalog No. 13484 Price, 35c

This beautiful old English song of Mary Mark Lemon's, set to music by A. H. Behrend, is an excellent subject for a recitation.

A Fable

By I. Oliver
Catalog No. 13515 Price, 30c

A conversation between two of our most domesticated animals and the "hired man" discloses some quaint philosophy on the part of the latter, who preaches the doctrine of contentment in a rather humorous manner.

A Wise Bird

By Thurlow Lurance
Catalog No. 17054 Price, 30c

Not the owl, as one might suppose, but the woodpecker is enlivened herein for extraordinary intelligence.

A Dear Little Goose

By August Halter
Catalog No. 19980 Price, 35c

Here is a darling little girl soliloquizing on her future years, even reconciling herself to growing a little fat.

De Hoot Owl

By Shirley Dean Nevin
Catalog No. 19884 Price, 30c

A delightful dialect number, giving a little philosophy in a quaint comparison. The conceits of the Hoot Owl and the Whip-poor-will as shown in their discussion certainly are equalled in the vanities of men.

A Good Girl

By Mildred Adair
Catalog No. 18277 Price, 30c

The story of a maiden who eschewed even the mildest forms of dissipation. Proudly she reiterates, "I don't" when such vice is suggested. The climax in the last line is sure to "get a laugh" from the audience.

Retribution

By De Loss Smith
Catalog No. 18923 Price, 35c

Wherein the "fresh" clerk's audacious proposal is accepted by the fair young maid-to his ultimate chagrin. This number is also suited for use as an encore song for medium or high voice.

Ain't You Got Me?

By E. R. Kroeger
Catalog No. 14337 Price, 60c

A cute little colored dialect number with a quaint touch of pathos.

April First

By Thurlow Lurance
Catalog No. 13183 Price, 30c

Will "catch" the audience every time.

The Boston Cats

By Edgar A. P. Newcomb
Catalog No. 5412 Price, 40c

A musical feline abandons his concert tour to live the life of a gentleman of leisure. All art (?) has its recompense.

Fair Warning

By Jessie L. Pease
Catalog No. 16594 Price, 50c

A small boy "tired of being bossed" asserts his independence, and gives "fair warning" to everything and everybody. The dire threats he utters are very serious—to him.

Food for Gossip and The Loyalty of Men

By Walter Howe Jones
Catalog No. 17146 Price, 40c

Two recitations to the same musical setting; the first about a little girl who is familiar with the failing of her sex, the second illustrating the fidelity of male beings to one of their number when marital storms threaten.

The Foolish Little Maiden

By Carlos Troyer
Catalog No. 3509 Price, 40c

A vain little maiden receives quite a shock when she enters the church on Sunday morn. late, as usual, and hears the choir sing, "Halleluiah," which she mistakes for "Hardly knew you."

The Lord is My Shepherd

By Phyllis Fergus
Catalog No. 22525 Price, 30c

This gives a most acceptable musical background to a reading of the 23rd Psalm.

Kids

By Phyllis Fergus
Catalog No. 22747 Price, 30c

Just as cute and as humorous as a child story poem as one can find. Even old "Scrooge" before his Christmas Eve experiences would have been mellowed by this number.

The Night After Christmas

By Frieda Peycke
Catalog No. 18366 Price, 50c

A cute recitation for "Kiddies" "grown-up" as well. The text is by John G. Saxe, and the music is by John G. Saxe.

Cured

By Mildred Adair
Catalog No. 18379 Price, 40c

When the doctor's vacation time will miss him, the patient's condition is a matter of life and death. The text is by John G. Saxe, and the music is by John G. Saxe.

The Bow-Legged Boy

By Carlos Troyer
Catalog No. 2861 Price, 40c

A recitation of a famous English poem, suitable for all ages.

By the Zuyder Zee

By Louis F. Gottschalk
Catalog No. 4136 Price, 30c

A demure Dutch fisherwoman abandons her occupation at the approach of a bigger fish.

A Child's Philosophy

By Walter Howe Jones
Catalog No. 17260 Price, 30c

Wherein the young philosopher realizes that the world is not what it seems to be.

Foolish Questions

By Deems Taylor
Catalog No. 12816 Price, 50c

A series of questions as well as answers, which are amusing and instructive.

George and His Father

By Thurlow Lurance
Catalog No. 13211 Price, 30c

A very new and very short version of the celebrated cherry tree episode—a story that places the parent in a new light and the son in an uncomfortable position.

The Gipsy Trail

By Tod B. Galloway
Catalog No. 14738 Price, 60c

Judge Galloway's setting of Kipling's "Hiding Romany" lyric has enjoyed most wonderful popularity as a vocal solo, and recently has been used as a musical reading with great success.

The Good Little Boy

By Jessie L. Pease
Catalog No. 13513 Price, 40c

The subject of this sketch has some doubt as to his status, but offers some convincing arguments during his discourse to prove that he is not as black as he is painted.

I Doubt It

By R. Jefferson Hall
Catalog No. 2418 Price, 30c

A monologue for a skeptical coquette. The lines are witty and witty.

I Know a Cave

By Mathilde Bilbro
Catalog No. 17085 Price, 30c

A clever little encore recitation with a suggestion of the ghostly. May also be used as a piano solo.

I Wonder Why?

By Thurlow Lurance
Catalog No. 13119 Price, 30c

A very short, but effective encore, suitable for a Leap Year Girl.

Katy Did

By Walter Howe Jones
Catalog No. 16291 Price, 40c

A recitation of the well-known poem, "Katy did," with a suggestion of the ghostly. May also be used as a piano solo.

King Solomon and King David

By James Francis Cooke
Catalog No. 15420 Price, 30c

May be used as a song or recitation. Especially appealing as a recitation. The text is by James Francis Cooke, and the music is by James Francis Cooke.

Lissen Ter Dis Story

By Jessie L. Pease
Catalog No. 13514 Price, 40c

A splendid dialect recitation or encore. Has a descriptive and effective piano accompaniment.

Little Boy Blue

By John Lilley Bratton
Catalog No. 8265 Price, 50c

Among Eugene Fields' charming stories and life, Little Boy Blue probably has the most appeal as a recitation. The text is by Eugene Fields, and the music is by Eugene Fields.

A Man's Song

By Reginald Billin
Catalog No. 14002 Price, 40c

A virile recitation with a spirited musical accompaniment. The poem is short, but the musical setting of moderate difficulty.

O Mary, Go and Call the Cattle Home

By C. S. Briggs
Catalog No. 13092 Price, 40c

The composer of the well-known sacred song, "Hold Thou My Hand," has furnished this descriptive setting to Charles Kingsley's beautiful poem, "The Sands of Dee."

The Morning Call

By Walter Howe Jones
Catalog No. 16290 Price, 40c

"Willum" doesn't pay much attention to mother's call, and even the buck-wheat cakes arouse only a passive degree of interest in the young hopeful, but when father calls—!

Woes of a Boy

By Frieda Peycke
Catalog No. 17233 Price, 50c

This little chap has no use for grown-ups and doesn't hesitate to express his opinions.

Mother o' Mine

By Bertha Remick
Catalog No. 6884 Price, 30c

Rudyard Kipling's gripping poem of mother love makes an excellent subject for a short dramatic encore. While the setting was originally written as a solo, it may be used for a piano or a musical recitation with good effect.

Nuthin' but You

By Jessie L. Pease
Catalog No. 17523 Price, 30c

An amorous negro dialect number in philosophical vein, by a very clever writer of humorous songs of a type suitable for use as encores or musical recitations.

Of Course She Didn't

By Geo. Lowell Tracy
Catalog No. 6557 Price, 30c

Offered such an opportunity, few maidens would. Suitable for an encore or musical recitation.

Paying More for It

By Thurlow Lurance
Catalog No. 17053 Price, 30c

Two short parodies on the ancient Mother Goose rhyme about "The Farmer and the Boy." The first is a parody on "The Farmer and the Boy," and the second is a parody on "The Farmer and the Boy." The text is by Thurlow Lurance, and the music is by Thurlow Lurance.

The Peanut Vendor

By Geo. L. Spaulding
Catalog No. 17364 Price, 30c

A unique little pianologue relating the rise of an humble street merchant through the use of meagre musical talent, such as a fair voice and the ability to wobble.

Peer Gynt

By Edv. Greig
Catalog No. 17364 Price, 10c

A condensed version of Ibsen's world-famous drama, to be used as a musical reading with the music of Edv. Greig. A very effective dramatic recitation.

Predicaments

By Thurlow Lurance
Catalog No. 13984 Price, 40c

A musical monologue in three very short parts, describing such a general idiosyncrasy: the contrariness of the world and the doctrine of opposites. All of which is accomplished in less than five minutes.

There, Little Girl, Don't Cry

By Homer A. Norris
Catalog No. 5325 Price, 50c

Many settings of James Whitcomb Riley's poem have been made, but the one by Mr. Norris seems to be the best suited for recitation.

'Um, Not Me!

By Thurlow Lurance
Catalog No. 17055 Price, 30c

The dizzy altitude attained by the greatest of modern inventors, the airplane, holds no attraction for the young Senegambian relating this tale.

Willie's Nightmare

By A. Louis Scarmolin
Catalog No. 16881 Price, 30c

After giving a short description of his own nightmare, from which the origin of his difficulties can be traced, Willie gives us a vivid tale of his own falls.

Willie's Prayer

By Mrs. E. L. Ashford
Catalog No. 17084 Price, 40c

May be used as a song or recitation. A plaint of a boy with a little hab sister.

THEO. PRESSER CO.

Everything in Music Publications

PHILADELPHIA, PA.

1712-14 Chestnut Street

MELODIE

The notes of the *melody* are divided between the thumbs of either hand. These are indicated in larger type. They must be well brought out and linked together. Grade 4.

Andante molto espress M.M. ♩ = 63

GEORG EGDELING, Op. 250

a tempo

mf *f* *mf* *f* *rit.*

mf *f* *rit.* *mp*

simile

f *mf* *f* *rit.* *mf* *f*

f *ff* *mf*

Tempo I.

pp *molto rit.* *mf* *f*

a tempo

f *rit.* *mf* *pesante* *rit.* *ff* *rit.*

a tempo

mf *rit.* *p* *molto rit.* *mf* *f*

VALSE

from "SUITE, Op. 15"

A. ARENSKY

Arr. by W. P. Mero

Originally for two pianos, this *Valse* has been arranged as a solo in response to many demands. The lovely waltz themes should be brought out tastefully and with much expression. Grade 4.

Allegro M.M. $\text{♩} = 72$

The musical score is written for a single piano, arranged from a two-piano original. It begins with a piano introduction marked *pp*. The first system shows the waltz theme with fingerings 4, 5, 4, 2, 5, 4, 5. The second system includes a *rit.* marking and a *p* dynamic. The third system features a *cresc.* marking and a *dim.* marking. The fourth system starts with a *mf* dynamic and a *rit.* marking. The fifth system includes a *cresc.* marking and a *dolce* marking. The sixth system concludes with a *dolce* marking. The score is numbered 35 at the end of the first system and 85 at the end of the fourth system.

f *mp*

dolce *f*

p

dim. *pp* *mf*

rit. *a tempo* *ff*

allarg. *pp*

marcato *pp*

BERCEUSE-VALSE

One of the most recent compositions of the great European Master. Play in modern style, with strong contrasts. Grade 5.

Poco Allegro grazioso M.M. $\text{♩} = 52$

EDOUARD SCHUETT

poco espress. *espress.* *poco rit.* *a tempo*

p *più espress.* *mp* *espress.* *p* *poco cantando* *leggiere*

cresc. e più espress. *dolce* *con grazia* *Ped. simile* *poco rall.*

cresc. *mf* *calando e dim.* *molto leggiero* *pp* *p*

poco espress. *espress.* *poco rit.* *a tempo* *più espr.*

poco cantando *espress.* *p* *p*

cresc. e. più espress.

dolce p

mf

con grazia

mf

poco calando

espress.

e dim. molto legg. pp

2 dolce espress. mp

più tranquillo

pp

un poco rall.

ppp

AQUARELLE

In modern *gavotte* rhythm. Just right for certain forms of aesthetic dancing. Grade 3.

Tempo di Gavotte M.M. = 108

HERBERT RALPH WARD

mf

mp

mf

rall.

mf

a tempo

mf

rit.

mf a tempo

mp

rit.

p

SLEEPY HOLLOW TUNE

RICHARD KOUNTZ

An effective recital arrangement of a very popular song.

Violin

Piano

Slowly

mp

p

rit.

a tempo

mp a tempo

rit.

a tempo

p a tempo

pp

mf

piu f

mf

mp

piu f

mf

* The indicated fingering is optional. The entire Melody may be played in the first position if desired.

** Double stopping optional. The lower notes may be omitted if desired.

Copyright 1925 by Theo. Presser Co.

British Copyright secured

rit.
pp a tempo
p a tempo
rit.
pp a tempo rit.
pp
p a tempo
pp
mf
pp
mf
pp a tempo meno mosso
rit.
rit.
piu f
mf
mp
pp a tempo meno mosso

MEDITATION

A fine sustained melody for the solo stops.

Moderato cantabile M.M. = 72
Ch. Dulciana and Melodia

W. BERWALD

MANUAL
pp
p espress.
Sw. Oboe, Soft Strings
PEDAL
pp
Bourdon to Ch.
Sw.
Ch.

Ch. Flutes 8' & 4'
un poco animando

mp
p
Sw. Oboe off

mf
p
Sw. #
poco rit.
Sw. Strings 8'
p
Ch. Clarinet
(Ch. open)
Sw. to Ped.

Ch.
mp
Sw.

Ch. Flutes

Sw.
Ch.
mf
poco rit.
Ch. Dulciana
tranquillo
dim.
pp
Prepare Sw. Vox Humana
p
Ch. 16' 4' couplers
Ch. to Ped.

THROUGH DREAMLAND'S GOLDEN HOURS

Edwin Wright

Moderato

R. S. STOUGHTON

Andante con moto

Pur-ple shad-ows fall-ing,
Daybreak comes too soon, dear,

Birds have gone to sleep,
tak-ing me from you,
Stars are brightly shin-ing
Back comes all the yearn-ing,
As si-lent watch they keep.
and wea-ry heart-aches too!

An-gel wings are rust-ling
O to nev-er wake dear,
In the slum-ber-land,
From the slum-ber-land,
Old sweet hearts re-turn-ing,
Just to dream for-ev-er I

più rit. // Moderato (Refrain)
There to clasp us by the hand.
hold your heart and hand.
Through Dreamland's golden hours,
Down Dreamland's sun-ny lane,
Our souls u-nit-ed

wan-der Till day-light comes a-gain.
Per-fect our love is then, dear,
Sor-row and pain for-got, — O

beau-ti-ful hours in Dream-land, Love's own For-get-me-not!
own For-get-me-not!

IN THE GARDEN OF SAHARA

CHARLES O. ROOS

CHARLES WAKEFIELD CADMAN, Op. 83, No. 2

Languorously, moderately

1. I watch the sun go fad-ing out — To pale the yel-low des-ert
 2. I see the soft touch of the wind — Now sway the cur-tains of thy

sand; — I wait the ris-ing moon to cast — Her mag-ic spell up-on the land. — Ah!
 tent! — O Al-la, whis-per in the heart! — My Fate, my Heav-en — Sent — Ah!

Far a-bove a
 Let the Sul-tan

thous-and white stars light the way; And I mark where rests thy car-a-van this night
 storm with-in his mar-ble halls! — Let his horse-men cir-cle wide the des-ert

I will take the fair-est of Sa-har-a's bloom, Mine for ev-
 plain! Safe in some sweet scent-ed gar-den far a-way I will walk with

mf *con Ped.* *mp* *p* *Piu mosso* *mp* *rall.* *mp legato* *f*

er, thee Thou White Flame of Heart's De - - light! tell love's tale a - gain! I will

And

walk — with thee And tell love's tale a - gain!

Tempo I.

mf

ff

marcato

a tempo

O LOVE THAT WILT NOT LET ME GO

Rev. GEORGE MATHESON

LOUIS SHENK

Moderato

mf With a joyful feeling of reverence

O Love that wilt not let me

go, — I rest my wea - ry soul in Thee, I give Thee back the life I owe, — That in Thine

mf

f *poco rit. e dim.*

o - cean depths, its flow may rich - er, full - er be, may rich - er, full - er be.

f *poco rit. e dim.* *a tempo*

mf

O joy that seek-est me through pain I can-not close my heart to Thee, I trace the

rain-bow through the rain, And feel the prom-ise is not vain, That morn shall tear-less be,

be, That morn shall tear-less be. O Cross that lift-est up my head, I dare not ask to fly from

Thee, I lay in dust life's glo-ry dead, And from the ground there blos-soms red, Life that shall

end-less be, Life that shall end-less be. O Love that wilt not let me

go, I rest my wea-ry soul in Thee.

Fascinating Tasks for Tiny Tots

By Rena I. Carver

CHILDREN like these ways of learning note and rest values and thus never find time notation confusing.

Buy two large sheets of cardboard in each of these colors—red, blue, green, yellow, pink and purple; also three large sheets of black cardboard and one of white.

Lay aside the black and white sheets and cut the others into circles eight inches in diameter. Draw a line through each of the blue circles dividing it into two equal parts. Divide the green circles by lines into four equal parts; the yellow circles into eight; the pink circles into sixteen; and the purple circles into thirty-two equal parts.

Draw the outlines of whole and half notes on the white sheet and cut out. On one of the black sheets draw and cut out quarter, eighth, sixteenth and thirty-second notes. From the other black sheet cut all the rests. These cardboard notes and rests may be secured from some supply houses.

See that the children are provided with paste and scissors. Taking a red circle, tell them that this whole circle may represent (or stand for) a whole note or a whole rest in music. Let each choose a whole note and paste it in the center of a red circle. Do the same with a whole rest. Then explain that the blue circle has a line dividing it into two equal parts, each part being called one-half. Have each child select two half-notes, paste one in each part in correct position, and cut the circle at the indicated line.

At each lesson explain a new note and rest value. Let them keep the work which they finish each lesson.

Prepare the Great Staff with enlarged spaces on white cardboard and divide it into long measures of equal length. Cut at each bar line and place the Base and Treble Clefs on each measure card. Place the time signatures, as 4-4, 3-4, on separate cards.

Using 4-4 time let each child select a whole note and paste it on Small C and One-line C of the Great Staff. Continue this work until each child has a measure of every note and rest value in every time signature, including the dotted notes and rests. (It is understood that the children are being trained to distinguish by ear the different kinds of time and rhythm.)

In connection with this call at random for different note and rest values, which they may pick up from the loose pile. With these separate notes, rests and time signatures they love to construct measures on Great Staff cards.

By this time they are usually familiar with their notes and a charming variation may be instituted.

Let each child think of a little melody that he has learned to play and permit him to construct it with these movable notes. They may have wide-spaced music paper on which to paste some of these melodies. This work trains their powers of observation and attention, besides being an aid to memorizing.

How One Teacher Treats the Missed-Lesson Problem

By Marie M. Lyon

I am giving below a copy of the notice which I send on a card five by three inches in size.

It has produced fine results with my clientele and is passed along with the hope that it may do the same for others.

According to my custom each parent receives a written statement of my only rule. All lessons missed must be made up. Absence (due to sickness of more than two weeks) is excused.

If for any reason a lesson cannot be taken

at the appointed time, please notify me before the lesson period so that the time will not be held open for you. Failing to comply with this request, the pupil is subject to dismissal.

Tardiness is not excused.

Parents are asked to keep a careful report of pupil's practice time, and sign report before each lesson. Reports on pupil's work will be made at each lesson.

Pupils who fail to show interest in the work after a reasonable period of time will be reported to their parents for special consideration.

I am sure you will see the justice of this, and co-operate with me in making it effective.

Musical Smiles

Stopped the Chin Music

Nodd—"How is the music in the Bing-ang Restaurant?"

Todd—"Splendid! I was in there with my wife for an hour the other evening and couldn't hear a word she said!"

Hopeless

"Copy of 'Pansy Faces,' please, miss."

Assistant—"In what key?"

Youth—"Key? She didn't say nothin' about keys."

Assistant—"Do you know if the lady is soprano or a contralto?"

Youth—"She ain't neither of them—she's the dishwasher at the cafe!"

The Only Drawback

"Only one thing kept my daughter out of opera," said the proud father.

"Yes, I know," said the weary one. "I've heard her sing."

Equipped

"Is your son going away to college?"

"He hasn't said, but he's bought a second-hand ukulele."

Should Be a Leader Too

Subhead—"Sousa sues cigar manufacturer for giving his name to a 3-center." The Sousa cigar should have a band, of course.

Muchly Musical

Tim—"A pretty girl is like a melody."

Jim—"Yes, I saw one the other night that looked pretty sharp, and she knocked me flat, so I sent her a note."

Tim—"What did she write?"

Jim—"Oh, she told me not to play around."—*California Pelican.*

No Good,

"Madame, the children won't go to sleep!"

"Tell them to come here and I will sing to them!"

"I've already threatened them with that, but it doesn't help."

Optimist—"Harmony exists everywhere for him who would find it."

Pessimist—"Sorry to disagree with you, but how about the Clasher family? They are eternally scrapping."

Optimist—"Well! That's modern harmony, isn't it?"

Mr. Newrich wished to give a concert in his splendid *salon*, and so consulted a musician about the necessary arrangements.

"You will need two first and two second violins," said the musician.

To which Mr. Newrich sniffed offensively, "No second violins for me, sir! I am rich enough to have only the first."—*London Musical Mirror.*

IVERS & POND PIANOS



Five Foot Colonial

Daintiest of all our Grands. Smaller Grands are built, but at a sacrifice of tone, touch and line incompatible with Ivers & Pond standards. Large Grands require money and space your needs may not call for. Send for our catalog describing this and other Grands, Uprights and Players.

Ivers & Pond PIANOS

are used in over 500 Educational Institutions and 75,000 homes. Built today, as from the first, in *but one quality—the best*—with continuity of proprietorship and of artistic ideals, they represent the farthest advance in fine piano building. For catalogue and valuable information to intending buyers, *write us today.*

How to Buy

Where no dealer sells IVERS & POND pianos we quote lowest prices and ship from the factory tho' your home be in the most remote village in the United States. Attractive, easy payment plans. Liberal allowance for old pianos in exchange.

Ivers & Pond Piano Co.
141 Boylston Street, Boston, Mass.

THERE is much to be said in favor of summer work at a conservatory bearing a high musical reputation. Its credentials are honored over the States; its certificate is proof that the singer has studied, not only his or her individual subject, but also harmony, theory and piano. One lives for the time in a musical atmosphere; credit is for home study; and if one passes a good test it increases self-confidence. There are opportunities to hear good artists almost free of charge.

Then, too, conservatorial training is cheaper than gipsy-study with first one teacher and then another; the reputation of one's teachers is learned from constantly revised catalogs.

If a conservatorial course is elected, there is one feature, often overlooked, that proves of incalculable value to the singer who does choir work, and that is directing.

Those who have studied harmony and theory are equipped to study directing. It steadies rhythm; it gives practical experience in ensemble; it makes sight reading easier; it places the singer in a position to add ten or fifteen dollars a month to the income. Churches and Sunday schools are always looking for leaders. It is a field of certain remuneration and added prestige.

A French Maxim

An old French lady used to say, "Self-taught is poor taught." Self-taught is better than total ignorance.

Ambitious singers do not need to be told that they can not approach real artists for musical instruction without a background; and the background must be colored with pigments of knowledge. Artist teachers ask pertinent and occasionally impertinent questions and soon find out the exact extent of the pupil's studies.

Singers and teachers sometimes remark, "Why should I rack my brains studying harmony? Singers do not need it."

There is more to singing than keeping on the key. Teachers who know their business require diversified knowledge. Students have a right to expect that the teacher will be able to correct their French and Italian diction, give them interpretive colorings, explanations of famous songs, hints on how to study and what to study. Pupils who expect to become teachers should never venture into the ranks of professionals until they have grasped the cultural ideas they expect in their own artist teachers. When the embryo teachers realize how quickly students catch up with the teacher, they have to dig in and get the requisite knowledge to keep ahead of their pupils!

It is easier to build the foundation when the house is begun; the most impalpable sort of a career is one where the foundations are poked in from underneath after the career is in full swing.

Harmony Without Teacher

It is possible (but difficult) to study harmony and theory without an instructor—but it can be done. The main difficulty is the lack of dictation. Singers go gaily off to summer school, expecting to put in six weeks hard work, only to find upon arrival, that they are ignorant of the elementary knowledge to enter classes, and their advancement is delayed. The wise pupil is not caught this way again.

It is possible to teach one's self piano—but it takes work. The pupil who has grit and persistence to study outside subjects without teachers will retain knowledge thus acquired. It has been bought with soul struggle; and what we buy with our souls is our inalienable possession.

If a French teacher is unavailable, the following method will give results, provided the pupil has a bowing acquaintance with French as it is "spoke" by natives. Arnold's "French Diction for Singers and Speakers" gives phonetic rudiments

The Singer's Etude

*It is the Ambition of THE ETUDE to Make This Voice Department
"A Vocalist's Magazine Complete in Itself"*

Edited for January by MAUDE BARRAGAN

Can the Voice be Self-Taught?

Never attempt actual reading until every rule for pronunciation has been mastered. When this book is completed, follow it with a phrase book giving conversations and vocabulary and picturesque pronunciations. Along with this take a good French grammar course as taught in the local high school and study rules and regulations. This self-taught course takes two years concentration; but, if in the meantime the earnest pupil has listened to the very excellent French sung by native American artists on phonograph records, and has applied himself diligently to acquiring the easy, tripping roll of the French "r" and the proper understanding of the rules, the resultant power is full of thrills. One may translate with a diction-

ary; but one cannot speak without the rolling of the "r."

No writer wishes to disparage the value of phonograph records; but it is well to warn aspirants that it is possible to Italianize one's French by listening to a French air by an Italian artist. Phonograph records are meant to be illustrative, not instructive.

Piano knowledge acquired by persistent work becomes a liberating power to the voice student. It is necessary to have a knowledge of harmonies; and, if one can read at sight the close harmonizations in modern church music, one has gained a living fire in one's work, a soul alight with understanding, fingers alert with skill, and a voice attuned to life.

The Vocal Battle

THE ramifications of musical knowledge extend into all branches of the musical arts. A painting without a background is incomplete, mponderable, without substance or setting. The singer without a background of diversified reading is only half a singer; a butterfly of song.

The public library is an excellent place in which to obtain a background of diversified reading. There are shelves of musical books, biographies of operatic stars, books on orchestration and symphonies, books of folk-songs and pagentry, books upon chorus work and books by famous teachers explaining their methods.

Library Scores

Many libraries, under the persuasive influence of some opera study club or music club, have installed sets of operatic scores obtainable on membership cards. One may keep these books a month or two. The pleasure of working them out is keen. The music lover may work out the score of "Carmen," "Madame Butterfly," "La Gioconda" or "La Tosca," realizing that the expense is nothing! Concentrated work like this stimulates the brain, gives singers an intelligent comprehension of opera, makes them knowledgeable to the highest degree of understanding of the strength or weakness of a particular score. Enjoyment upon performance is doubly enhanced; the opera is drawn out like a pattern; one has guide-posts of familiarity to mark the way; not an emotion is lost.

Who has not studied the life of a composer or pianist, placing him on a mental music shelf, only to come across him in some historical novel and thereupon feel entranced to discover the connection between a stirring historical event and a tremendous musical epic!

When one reads in the life of an oratorio composer that he worked with the fluid conditions of boy choirs, and perforce wrote his scores for youthful voices, new features in the peculiarities of oratorio music are seen.

There are elementary descriptive books on symphonies, and more than one publication gives details of symphonic construction.

The actual symphony orchestra is beyond reach, one may buy symphonic records for the phonograph and sit absorbed while the symphony unfolds itself to an enlightened brain.

Music is largely mental. That which we put into our brains in the way of knowledge is translated into actual technic, but we never obtain musical prestige from what we know—we derive it from the manner in which we use our knowledge.

The Prima Donna's Origin

When we read the life of a prima donna, sparkling with triumphs, do we reach back to her humblest beginnings and read how she starved in Germany, wore frayed clothes, went hungry, sang in beer gardens to obtain her education? Do we see how she swapped English with a German girl for fundamentals of German history, folklore and language; how she played accompaniments for a French singer in order to be taught French without cost? These are the inspirations of careers—not the printed records of triumphal concert tours or operatic high lights.

Recently the musical journals carried the story of a well-known soprano's sister who stepped back from a career, devoting herself to lucrative vaudeville engagements, in order to let the younger sister achieve grand opera. On a Sunday afternoon this vaudeville mezzo-soprano, now an artist after years of hard-won tuition, appeared in concert with her famous sister, reaping her delayed triumph. Does not that make one's heart lift with emotion at the realization that the elder sister's sacrifice had not been in vain?

Have you watched an opera company perform some well-known opera, singing fluently in a language not their own? Then have you seen them the next day, going through a new opera, repeating, to the point of desperate weariness, phrases that will not go right, their bodies limp with fatigue, their voices climbing up into regions where it hurts one to think? That life is not easy.

Have you heard a coloratura dazzling an audience with ecstatic, bird-like trilling? Have you heard her the next morning be-

"Why, it is almost as hard for her to go up there to-day as it is for me!" She does that every day—you may bank on it, her work is harder. Each day she fights a new battle; each day she fights to sustain her pinnacle of art. The vocal battle is not something to be taken up and laid down at the whim of the will; it is strenuous, day to day grind, a never relaxing watch upon one's habits, diet, thought and will.

The Singer Must Have a Definite Aim

ARTISTS have definite aims; one seldom an artist without knowing it. Artists mature with a consuming ambition which they gratify because it is their nature to achieve first place; but average singers derive from music a quantity of satisfaction that is more than food or drink, it is a completing spiritual experience. Realizing that they may never become artists in the professional sense of the word, they work with music not for money compensation—of which they receive little—but because they have a talent and the urge to sing is within their heart.

Singing is as spontaneous as prayer and songs are mostly prayers. Those who have savored grief know that without the desire to sing there can be no song. Music expresses love; and if love, either for our Creator or fellow mortals, goes out of the heart, the gift of song departs.

The Science of Singing

Because the science and study of voice is such a serious thing, and its consequences so far-reaching in physical results, spiritual growth and mental capacity, the teaching of voice should be approached with respectful hesitancy. Only one well qualified should teach. By "qualified" is meant that state of education resulting from musical cultivation of one's intellect, a scientific understanding of bodily processes, languages, and music in all its details.

Smaller cities have many "teachers" whose only qualification for the profession is a desire to make money. Some of the charlatans are not even tone-conscious, nor have they any respect for accepted standards of voice production.

Is your voice teacher a real teacher or charlatan?

The word charlatan means "quack." The definition of quackery is "boastful pretension; false pretensions to any art. Imposture."

Can you assure yourself that your teacher is intelligently directing your voice? If so, why it should go?

Voice teaching is not standardized piano technic. Any individual can teach voice and get away with it, as long as there are ignorant pupils. In selecting a teacher the aspiring student should be satisfied that the teacher possesses a fundamental musical knowledge and more than average intelligence, for it takes intelligence, keen musical sense, and a complete conscience to be a good teacher. A teacher's work should be musicianly authoritative. By their breathing shall know them; for, as they sing, so shall they teach.

Never intrust a good voice to a teacher unless you can assure yourself that teacher's pupils exhibit the proper quality of primary elements. Do they sing bright, clear voices? Can you hear "ping" of resonant tones? Have the pupils body poise? Is their repertoire standard?

Tone by Listening

Learn to listen to tone production. Listen whether the tones are breathy, sustained in the cheek, or thinned by a tight throat and tensed muscles. One sure proof of proper voice production is tone quality.

ward, acquires carrying power, grows volume and strength, then the pupil is progressing in a satisfactory manner. However, if the larynx shows strain, if one becomes hoarse after lessons, if the tone is hoarse and far back in the throat, the pupil is singing erroneously and needs correcting. And the teacher needs more knowledge!

"Madame" bore her title by selection. Her musical and physical antecedents were clothed in impenetrable mystery.

"Zing ze phrase again," she directed her pupil. "Now—draw ze tone up from ze bet. Young man, you are to make yourself a mental idiot—nobody needs brains to sing—ze voice comes from ze feet nawn from ze face."

Her die-away words were accompanied by a twisting and contorting of a lithe body; her eyes opened and closed mystically. Her pupil, an Italian boy of great intelligence, looked vastly perplexed.

"But what sort of acoustics is it you use, Madame?" he asked with innocence. "I cannot sing without my brains!" he added indignantly. "If I do not think what I am doing I cannot put the tone out."

The Singer's Musicianship

ALL SINGERS should have an accompanist-coach.

A musically equipped companion is a necessary feature to every ambitious student. An accompanist who combines, in addition to thorough musical knowledge, working knowledge of French and Italian, or either, is invaluable to the earnest student whose language work needs supervision.

In vocalizing it is necessary to watch one's tone. If the tonal attack is not correct the tone should be stopped. It is not necessary to sing yards of exercises, and it is unwise to do so with improperly placed tones. See that the tone is placed forward into the cavity back of the teeth; take sure of its resonance; never entirely exhaust the breath; leave hearers under the impression that the tone could have been held another beat or two.

Working Alone

Difficult numbers should be worked upon by one's self. The motto of a fine teacher, frequently quoted to aspiring pupils, is: "At sight of new music the amateur begins to perform, but the musician begins to think."

Study the work alone; mark the rhythms in your mind; circle the rests. Study the contour of the number, as an artist studies a picture; work it out slowly, carefully, catching it mentally until you have made a picture of it. Now that you know what it is about, you may sing the words, beating precise tempo. If you are able to accompany yourself you may work the accompaniment out separately. Now combine voice and piano. Single out difficult passages where syncopation makes the rhythm tricky. Never perform the number until you have mastered outstanding difficulties.

Lesson Tablets

TO THE ETUDE:

A recent issue of THE ETUDE contains a valuable hint to teachers relative to fastening an assignment slip of each lesson to the instruction book. I have found an even better plan. Every pupil is provided, at the first lesson, with an ordinary five-cent composition book marked with his name and the date of the lesson. The first page contains our rule for correct position:

Body—Straight, comfortable.

Arms—Quiet.

Wrists—loose (most important).

Fingers—Curved, each raised in its turn.

Below these are quotations from eminent authorities, advising very slow, careful practice.

If the pupil is a beginner, the next page contains a description of the keyboard:

C—First key at left of group of 2 black keys.

D—Key at centre of group of 2 black keys.

E—Key at right of group of 2 black keys.

F—Key at left of group of 3 black keys.

"I use ze best methods," Madame drew herself up with offended dignity; her words cracked like a whip. "Ze best!" Languor was gone from her demeanor. "Ze sound-box is your spine," she enunciated carefully, "resonate your voice there, not in the face—only dumb teachers say the voice is resonated there. That is nonsense—be an idiot, I say—relax—you do not need brains to sing."

Spinal Singing

The boy relaxed and lost all control of his vocal organ. His lesson was a failure.

Madame's method produced a hollow, empty, chesty tone, with no insides. After a few years it shattered into particles like bits of glass. Madame was a better actress than teacher. Her pupils stood with closed eyes, drowsily stumbling behind the accompaniment—panting for breath, protesting that they could not sing unless "relaxed." They relaxed, incidentally, all hold upon musical careers.

The other teachers said of "Madame" that she might know, indeed, where voices came from but she didn't tell her pupils where voices should go.

Then you may present it to your accompanist-coach. The accompanist must be alert to catch shadings off the key, to snap time into rhythm, to criticize your diction and pronunciation of foreign languages, to nod to you when to come in on the beat.

Bad spots appear in every voice, certain vowels that are flat, some that are sharp. Watch these points.

When you are singing against the accompaniment, allow yourself *no liberties*, which are only an excuse for mental sluggishness, but there are certain points in oratorio and dramatic work where the orchestration is silent and the singer may sustain a note. Learn, above all, what you can *not* do.

Consult Teacher

Ask your teacher to edit oratorio scores for you and to mark traditional changes which are observed by the artists. If a trill appears in a measure, say four whole notes and one half, actually trill the note, noting whether the trill goes up or down; do not merely shake the voice. Be sure to end the trill upon the proper beat.

Raif, in his "System of Piano-Playing," says that "technic in piano playing is correct timeliness of movement. Technic is the correlation of nervous action rather than flexibility." The same words apply to singing—technic in singing is correct timeliness of attack, the correlation of piano and voice, rather than flexibility. Some naturally beautiful voices have great flexibility, but their owners are not *musically* singers, due to ignorance and deficient training.

Remember that when we sing before real musicians we show them not how much we can do, but what we can *not* do—and what we do *not* know.

A piano that's amazingly dainty and small



Just what is needed for homes, apartments or bungalows, where space is a problem

ONLY 3 feet 8 inches tall is this remarkable Wurlitzer Studio Piano. Diminutive enough to go almost anywhere—even in the smallest room. Light enough to be carried by two people. Yet, it is wonderfully well built and exquisitely designed.



scale, of course. So at last, the problem of piano space in bungalows, summer cottages, conservatories, nurseries, school rooms, and dozens of other places, has become a thing of the past.

Cost is Low

The matter of price too, is now solved for many. The Wurlitzer Studio Piano costs only \$295 and up. With player action its price is \$445 and up. Prices are F. O. B. factory.

See these remarkable little pianos at any Wurlitzer store. You'll be astounded at their mechanical perfection.

Perfect in Tone

This tiny instrument possesses all the bell-like clarity of tone for which Wurlitzer has always been famous. It has, too, the deep, rich volume heretofore associated only with much larger pianos. There is the full 88 note

THE RUDOLPH WURLITZER MFG. CO., North Tonawanda, N. Y.

Principal Wurlitzer Stores

NEW YORK, 120 W. 42nd St. • PHILADELPHIA, 1031 Chestnut St. • BUFFALO, 674 Main St. CLEVELAND, 1017 Euclid Ave. • CHICAGO, 320 S. Wabash Ave. • CINCINNATI, 121 E. Fourth St. ST. LOUIS, 1006 Olive St. • SAN FRANCISCO, 250 Stockton St. • LOS ANGELES, 814 S. Broadway

Sold by Wurlitzer dealers everywhere

WURLITZER

REG. U.S. PAT. OFF.

Studio Piano

PIANOS • ORGANS • HARPS • MUSICAL INSTRUMENTS

Mrs. Wm. C. Budge.



John M. WILLIAMS

of New York City

author of "Child's First Music Book" (Schirmer); "First Year at the Piano" (Presser); "John M. Williams' Very First Piano Book" (Boston Music Co.); "Nothing Easier, or Adventures of Ten Little Fingers in Mother Goose Land" (Schirmer); "Tunes for Tiny Tots" (Presser).

Will conduct NORMAL CLASSES FOR TEACHERS OF PIANOFORTE in the cities given here
SALT LAKE CITY, DENVER, COLO. DALLAS and FORT WORTH, TEXAS
UTAH (February) (March and April)

FREE.—Send name and address for keyboard chart—for correlating the keys of the pianoforte with the notes on the grand staff—sent absolutely free on request.

Places where classes will be held in different cities and booklet describing the course in detail sent upon request.

JOHN M. WILLIAMS, P. O. Box 216, Trinity Station, New York City

NEW YORK SCHOOL of MUSIC and ARTS

824 West End Avenue Cor. 100th Street

Ralfe Leech Sterner, Director

New York's Oldest Music School

Many new and wonderful features planned for the coming season by this institution
Same celebrated faculty headed by Ralfe Leech Sterner, Arthur Friedheim, Paul Stoeving, Frederick Riesberg and other celebrated masters.

Individual Instruction.

Entrance at any time.

SEVERAL FREE AND PARTIAL FREE SCHOLARSHIPS OPEN FOR COMPETITION

Dormitories in School Building.

A real home for music students.

Many Free Classes and Lectures. Diplomas and Teacher's Certificates. Public Concert every Thursday night Vocal, Piano, Violin and all Instruments. Public School Music Dept. Dramatic Art, Drawing and Painting, Interior Decoration, Dancing and Languages.

ILLUSTRATED CATALOGUE ON REQUEST

VIRGIL PORTABLE KEYBOARD

For Pianists and Piano Students

Invaluable to Traveling Pianists and Indispensable to Pianists and Students Living in Apartments, Hotels or Small Rooms.

Excellent for Perfecting All Phases of Technique and for Strengthening the Fingers. Weight of touch can be varied from 2 to 12 ounces.

Catalog on Request

VIRGIL PIANO SCHOOL CO.
120 West 72nd St. NEW YORK



TWO NEW COURSES

INSTITUTE OF MUSICAL ART

FRANK DAMROSCH, Director

120 Claremont Avenue New York, N. Y.

CRITICAL AND PEDAGOGIC COURSE

for Teachers and Advanced Pianists under CARL FRIEDBERG

NORMAL COURSE FOR TEACHERS

Methods of interrelating all theoretic subjects and correlating them with the study of piano, violin, voice, etc.

TUITION FEES VERY MODERATE. CATALOGUE UPON REQUEST, ADDRESS DEPT. U



VIRGIL PRACTICE CLAVIER

(Invented by the late A. K. Virgil)

Manufactured and sold only by The A. K. Virgil Clavier Co.

Full length keyboard. All latest improvements.

FOUR OCTAVE PORTABLE CLAVIER for use in travelling

VIRGIL SCHOOL OF MUSIC

Courses for earnest students of all grades

For catalogue, etc., address The A. K. Virgil Clavier Co., or Mrs. A. K. Virgil, 510 West End Ave., New York.

No Other Address

Business Hints for Singers

TEMPERAMENT, in the average singer, is nothing but temper.

It is a jealous apprehension that some singer will be honored above one's self; it shows in a lifted eyebrow, muted criticism, withheld praise.

Do not shrug and say, "That does not apply to me!" It applies to all singers and musicians. Each musician thinks, upon hearing a favorite number performed, that they could do it twice as well; forgetting how hard the performer has worked to acquire his knowledge of the piece. Self-control is good manners publicly exercised.

The singer who is afraid of losing prestige is not exhibiting "temperament"; he or she is giving tangible proof of a jealous nature. One never loses prestige by working with singers who know less than one's self; one loses prestige by doing poor public work.

Artist; Amateur?

Unless one is an artist, one is perforce an amateur; but there are artistic amateurs. Some work for a perfection attainable only to artists with broad knowledge, thus becoming discouraged. Perfect the works that lie within your range; work at higher things because it is beneficial to aspire; but do not perform difficult things without proper coaching or there will be betrayal marks in your work.

Amateurs may do musically work; they may have pure vocal tone, authoritative execution; they may avoid singing rests (to sing a rest is the unmistakable mark of an amateur) they may have a diction so clean that there is no doubt of the song's text.

When the average singer comes in contact with a jealous rival, it is well to remember that the rival does not hurt the one attacked, only himself.

The most effective defense in choir work is silence. No matter what the insult, no matter what the hurt, be silent. Silence can be thunderous. Silence creates a mental clamor. It quells disturbers and squelches the belligerent member into muted grumbings. It gives the silent one the upper hand. The attacker hunts new victims.

This seems difficult when one's soul is torn with unwarranted hurt, when one is boiling inwardly, seething with words one dares not speak; but words will become a boomerang, and silence stops everything instantly.

The Stranger in Your Midst

Is there a musical stranger in your town?

It is a wicked thing to push aside, through unfriendly jealousy, a talented stranger. The average singer is probably a hard-working, hopeful musician, constantly improving technic, repertoire and interpretation. Why force her to wait a year to win what local singers could grant in the beginning after the first exhibition of the stranger's skill? Why not be the first to welcome her, to give her opportunities? The established ones cannot possibly be hurt by admitting a stranger. The new musician has come to your town to build along with you; she must grow into community life. Why not assist her in becoming assimilated before she tastes the bitter bread of loneliness and selfishness?

The new-comer is prepared to give you her best; if her gifts are rejected she loses interest in her work. Open your musical doors; treat her as you would wish to be treated in a strange town. Afford oppor-

tunities to display, to market her wares. Talents that are not used soon become rusty. It is not fair to push a gifted stranger into obscurity.

Singers without audiences soon cease singing. They cannot market their songs without a music club—and the city without a music club is musically dead.

It is so easy to have a club; federations are eager to help; libraries are ready to co-operate; singers are always anxious to sing! Let us grant that the average singer's town is not only unacquainted with but even actively antagonistic to classic music. How shall we overcome ignorance and prejudice?

Canvass the town for names and addresses of people who like to sing and play; put down on your list violinists, cellists, saxophonists, every musically inclined person. Canvass a subsidiary list of those who only love music, for you need patrons, inactive members who will supply the funds. Approach social workers and community leaders, club people and church people. Sound everybody on the subject—and collect \$1.00 each, which will give you a nucleus fund to build upon. Give these funds into the keeping of a patron well known to all prospective members. With a healthy list and a small treasury, prepare to hold a meeting of representative musicians and talk the matter over in an informal manner. Write the president of the federated music club of your state and ask her to send the chairman of your district to your city on a certain date when you will hold an organization meeting. Write a circular letter and explain your plans; broadcast them in the newspapers through friendly society reporters. Have a rousing big meeting and put it through with enthusiasm. Elect officers; incorporate; have monthly concerts and give your 400 members two guest tickets each. Advertise!

"Mob Personality"

Now get one of the choir directors to go in with you—be sure he has "mob personality." Write to one of the music libraries in New York or Philadelphia for quotations for a costumed concert of popular musical play—one that will never die. The scores are complete, the music easy to direct, the costumes reasonable to rent, and the royalties not exorbitant. The library is eager to assist in every way.

In assigning your singing rôles be certain that the soprano part goes to a "high C" soprano; you will need climax. Never assign a rôle to a singer simply because of local prestige or preference. Have your baritone rôle in capable hands sung by a man who can make a rousing effect; give the tenor rôle to a tenor who can be heard without throaty quavers. If possible, hold a symposium for the selection of singers, letting all the applicants try big solos. Never assign a high tenor rôle to a medium baritone or you will lose your climatological effects. Do not assign a high soprano part to a low mezzo soprano.

Figure your expenses and put your ticket price within popular reach. Remember, you are trying to give a prejudice public a sugar-coated pill; you are trying to make them swallow music, and it must be pleasant to the taste, eye and pocketbook. If your preliminary skirmish is successful in October and you have won public confidence, you will have no difficulty in making your people listen to a symphony and a big local chorus in March.

* * *

"Let the American learn to sing his own language, and eventually English will be as popular in singing as are the foreign

languages. The thing to do is to give opera in our language; and our language is English."—MARK OSTER.

The Etude Music Lover's Memory Contest

Answers to Puzzle in the December, 1925, Etude

(1) Second Rhapsody (or Rhapsody March), Liszt; (2) Valse in E, Moszkowsky; (3) Rosemund Air, Schubert; (4) Slumber Song, Schumann; (5) Last Hope, Gottschalk; (6) March from Capriccio in B-minor, Mendelssohn; (7) Witches' Dance, McDowell; (8) Fantasie Impromptu, Chopin.

Because of the great labor required for this special issue the Music Lovers' Memory Contest is omitted this month. It will be resumed in February.

The Coat and the Cloth

By Ethel F. Boak

How many young players have heard the old adage: "Cut your coat according to your cloth"? Even though they may have heard it, how many have thought of applying it to the management of the bow? High bowing is not always caused by lack of control, but often by not heeding an ancient proverb.

Many a violin student has had the uncomfortable experience of arriving at the end of his bow before he expected, finding himself stranded, with no bow left for the finish of his phrase. His sensations are much like those of a singer who, for one reason or another, has exhausted his breath before his phrase is ended; and the effect on the performance is the same. A violinist must manage his bow quite as carefully as a singer his breathing, always planning to have ample reserve to sustain his tone at the required volume. Some of us may have had that very trying experience of catching the point of the bow between the strings; this is a real catastrophe, and is a case of being stranded in a vengeance. The speed of his bow has not been correctly gauged by the player, consequently he has not enough left with which to finish. If this once happens in public it is a lesson in accuracy in dividing the bow not easily forgotten. The result of the same fault at the heel of the bow is that horrid little click one sometimes

hears, which is certainly not a musical sound, or one to be found on the printed page.

On the other hand, a player sometimes finds himself in the opposite predicament: that of having too much bow remaining, and has to hurry to the end. Instead of being stranded, he is in danger of being swamped in a sea of bow; in order to avoid this he rushes full steam ahead, and ends by scuttling his craft. The little click aforementioned may also be caused by this rush.

Attention should be drawn to a point that is often not clearly understood by beginners; namely, it is not the number of notes to be played in one bow that signifies, but their time-value. For instance, suppose there is a whole note in one bar, and next a bar of sixteenth notes; the speed at which the bow travels at every portion of its length should be quite the same when playing the whole note as when playing the sixteenth notes. Perhaps it may be said, "Of course, we all know that." But one often finds that a pupil will save the bow carefully if he sees a bar of sixteenth notes, whereas if he sees only one note in a bar he will use his bow up too quickly. It is a case of the eye confusing the mind. The value of the notes should be considered, not their number.

"Handel's Forgotten Operas"

By Alanson Weller

HANDEL's tremendous fame as a composer of oratorio, in which field he is practically unrivalled and certainly unpassed, has somewhat dimmed his untroubled gifts as a composer of operas. It is well known, the composer of the "Messiah," "Saul," "Israel in Egypt," and other celebrated oratorios wrote a great many operas in the Italian style of the 18th and was in fact one of the earliest dramatic composers.

His rivalry with Buononcini, and his failures in this line, are now matters of history. It was this failure which proved the turning point in Handel's career and led him into the field of oratorio. Had he been more successful in his operatic ventures, the world might have been denied the beauties of his long list of sacred compositions. Nevertheless these early operas, though not dramatic enough for the modern stage, contain many lovely melodies which the *Largo* from "Xerxes" is one. A few of these airs have become popular, but the vast mine has scarcely been tapped as yet.

Among the numbers which have attained at least a small measure of success are "Where'er you walk and O! Sleep why dost thou leave me?" from "Semele," the *Care* from "Atalanta," and the *Lascia* from "Rinaldo." Best, the

celebrated English organist, has made an arrangement for organ of the exquisite minuet from "Berenice," which was published in the ETUDE some years ago.

There are also arrangements, most of them quite old, of various other airs from these old works. What a pity that more interest is not taken in them! A few years ago Walter Damrosch brought out the long forgotten "Acis and Galatea," with pronounced success. Why do not some other enterprising conductors and singers revive at least portions of the Handelian operas? They would certainly be a novelty and probably a very delightful one to most concertgoers.

UNIQUE VOICE TRAINING

By W. P. Schilling

A NEW book just off the press, different from anything ever published. Unexcelled—Unequaled—in advance of all competitors. This new system will make reputation for Teacher and Singer. *Save Time—Save Money.* Secure a beautiful voice within a shorter time than ever attempted. Special exercises for acquiring high tones easily, without strain. "Unique Voice Training" has merited the hearty approval of teachers, singers and music lovers, everywhere. Price, \$5.00. Other books by the same author, "Ear Training," 15 cts.; "Sight Singing," 50 cts. etc.

W. P. SCHILLING
Music Publisher

131 W. 23d Street - - New York

WEAVER GRAND PIANOS

In thousands of
worth-while homes

—on the concert stage
—in conservatories of music,
the inimitable tone of Weaver
Grand Pianos is an inspira-
tion, and the passing years
serve but to mellow it to
more subtle harmonies—
serving joyously the musical
needs even to the third and
fourth generations.

WEAVER
PIANO CO.
York, Pa.



THE PIANO OF ENDURING TONE



Josef Hofmann

FIVE MINIATURE MASTERPIECES

By THIS MASTER PIANIST

Cat. No.	Title	Grade	Price
18690	Lonesome, Song Without Words.....	3	\$0.30
18691	Wooden Soldiers, March.....	4	.30
18692	Lullaby, Berceuse.....	3	.25
18693	Sister's Dolly, Polka.....	4	.30
18694	Nocturne, Complaint.....	5	.30

These numbers are big enough musically for the recital programs of the greatest pianists and yet "easy" enough for pupils in the medium grades. They will prove a source of delight to all pupils or pianists playing them. Each one is of an engaging character with clean melodic outline.

Published by
THEO. PRESSER CO.
1712 CHESTNUT STREET
PHILADELPHIA, PA.

The Latest Publications of Carl Fischer, Inc.

PIANO

SIBELIUS, JEAN.	Original Works	
Op. 101.	Five Romantic Compositions:	
No. 1.	Romance.....	.40
No. 2.	Chant du Soir.....	.35
No. 3.	Scène Lyrique.....	.40
No. 4.	Humoresque.....	.40
No. 5.	Scène Romantique.....	.50
Op. 103.	Five Characteristic Impressions:	
No. 1.	The Village Church....	.40
No. 2.	The Fiddler.....	.40
No. 3.	The Oarsman.....	.40
No. 4.	The Storm.....	.40
No. 5.	In Mournful Mood....	.35
DI CAPUA, E.	O Sole Mio.....	.25
GOLTERMANN, G.	Le Réve (The Dream).....	.40

VOCAL

CADMAN, CHARLES WAKEFIELD.		
A Song of You.....	High in B	.40
	Low in F	.40
COWLES, CECIL.		
Hey Nonny Oh!.....	High in G Major	.40
	Med. in E Major	.40
HEYMAN, KATHERINE RUTH.		
Mystic Shadow.....		.40

VIOLIN AND PIANO

BANG, MAIA.	Violin Method, Piano Accompaniment Edition.	
	Accompaniments to Selected Melodies in Paris One to Five and Supplement.....	1.25
KREISLER, FRITZ.	Two Russian Folk-songs (Paraphrase).....	.75

SAXOPHONE

MAYEUR, L.	Grand Collection of Scales, Arpeggio Exercises and Studies in Interpretation 3.00	
------------	-----------------------------------------------------------------------------------	--

Order from your local dealer

CARL FISCHER, INC.

Cooper Square, New York

Boston Branch:

380-382 Boston Street

Chicago Branch:

430-432 South Wabash Ave.

VIRGIL PIANO CONSERVATORY

The Place to Acquire

A THOROUGH FOUNDATION A WONDERFUL TECHNIC

AND

THE ABILITY TO PLAY FOR OTHERS

A. M. VIRGIL, Director

120 W. 72nd Street, New York

American Institute of Applied Music

Metropolitan College of Music

KATE S. CHITTENDEN,
Dean

Private
Instruction
by
specialists
in all
branches
of music



Our
certified
teachers
in scores
of cities
through-
out the
country

Fortieth Season

For Circulars, Address

D. THOMPSON

212 West 59th Street New York City

FEEL MUSIC KNOW MUSIC PLAY MUSIC

Special Student Classes. Courses in Musical Pedagogy. Musicianship and Piano Playing for Teachers. Sight Singing without "Do re mi," "Intervals," "Numbers."

Address

EFFA ELLIS PERFIELD
121 Madison Avenue (30th Street)
New York City

GRANBERRY PIANO SCHOOL

Carnegie Hall, New York

For PIANISTS, ACCOMPANISTS and
TEACHERS

The SIGHT, TOUCH and HEARING
System of Teaching. Write for Booklet.

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY
MRS. BABCOCK

OFFERS Teaching Positions, Colleges, Conservatories, Schools. Also Church and Concert Engagements

CARNEGIE HALL, NEW YORK

Alvione School of Theatre

Summer and Fall
Courses for Acting, Teaching, Directing
DRAMA, OPERA, MUSIC
STAGE DANCING

DIRECTORS
Alan Dale
Wm. A. Brady
Henry Miller
Sir John Martin
Harvey
J. J. Shubert
Marguerite Clark
Ross Cophlan
Singing, Fine Arts and Photoplay. Developing personality and poise essential for any vocation in life. Alvione Art Theatre and Student Stock Co. afford appearances while learning. N. Y. debuts and careers stressed. Pupils: Laurette Taylor, Mary Pickford, Eleanor Fainter, Annette Seltmann, J. Arnold Daly, Fred and Adele Astaire, Dolly Sisters, Evelyn Law, Mary Nash, Nora Bayes, Taylor Holmes, Lady Riddelsdale, Vivian M. Astor, Gloria Gould-Bishop, and others. Write Study wanted to Secretary, 43 West 72nd St. N. Y., ask for catalog 334

SPECIAL COURSE FOR TEACHERS and ADVANCED PIANISTS

"Liszt's Methods and Traditional Interpretations"

By CARL V. LACHMUND, Pianist-Composer

ONE of the few bonafide pupils of the super-pianist now in this country, having studied three years with the master at Weimar, with eight famous concert virtuosos as fellow students (after a five year course with Moszkowski, Scharwenka, Kiel, teacher of Paderewski, and Hillier, teacher of Humperdinck). The course embraces also "A Shorter Way to Technique," original system of hand culture, enabling a saving of one-third in time, etude material and expense. Address: STEINWAY HALL, 109 W. 57th Street, New York City.

Please mention THE ETUDE when addressing our advertisers

College of Fine Arts

Syracuse University

Harold L. Butler, Dean

MME. TINA LERNER

Piano Master Class

SIX WEEKS BEGINNING MARCH 2

VLADIMIR SHAVITCH

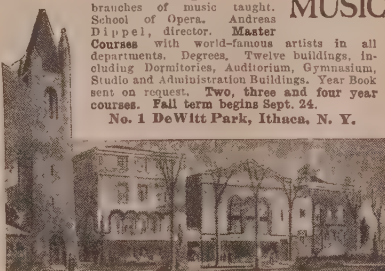
Master Class in Conducting

TEN WEEKS BEGINNING MARCH 2

Unexcelled advantages for the study of music. Four-year course leading to the Bachelor's degree. Special certificate courses. Special students may enter at any time. Dormitory with 42 practice pianos reserved for women music students. Four pipe organs. WRITE FOR CATALOG.

ITHACA CONSERVATORY of MUSIC

Registered with N. Y. State Board of Regents. All branches of music taught. School of Opera. Andrea Dippel, director. Master Courses with world-famous artists in all departments. Degrees. Twelve buildings, including Dormitories, Auditorium, Gymnasium, Studio and Administration Buildings. Year Book sent on request. Two, three and four year courses. Fall term begins Sept. 24. No. 1 DeWitt Park, Ithaca, N. Y.



Crane Normal Institute of Music

Training School for Supervisors of Music

BOTH SEXES

Voice culture, sight-singing, ear-training, harmony form, music-history, chorus-conducting, methods, practice-teaching. Graduates hold important positions in colleges, city and normal schools.

53 MAIN ST. POTSDAM, NEW YORK

CONWAY MILITARY BAND SCHOOL

Prepares for Leadership in Community, School and Professional Bands. Private Instruction on two instruments; Teachers of national renown; Conducting and Band Arrangements; Daily Band Rehearsals under Dean Conway; Large Symphony Orchestra. Large Band Library. Degrees. Dormitories. Gymnasium. Under personal direction of the famous band leader, Patrick Conway. Catalog.

601 De Witt Park, Ithaca, New York

NEW YORK PIANO CONSERVATORY

and School of Affiliated Arts

A. VERNE WESTLAKE, Mus. D., Director

A Faculty of Fourteen
Thirty-Five Teachers Branch Schools

WINTER TERM OPENS JANUARY 4th

Regular courses in all branches of music leading toward diplomas and degrees.

200 West 57th Street New York City

LESCHETIZKY MUSIC SCHOOL

Prof. William Erhart Snyder, Director

MASTER SCHOOL FOR

PIANO, ORGAN, SINGING, THEORY

ARTIST TEACHERS—PRACTICE ORGANS

STUDENT ROOMS

201 W. 85th St. (Broadway) New York City

A Little Lecture for Little People

By Browne Brearton Cole

[AUTHOR'S NOTE.—In this "Little Lecture" I am showing a bit of the primary instruction which all of my pupils receive.]

I—We are studying Music. Now, little people, just what do we mean by music?

Ans.—We know that music is one of the Arts, just as painting, sculpture, and the writing of wonderful stories. Someone has even said that "Music is the only Art of Heaven given to earth, the only Art of earth we take to Heaven."

Music, little folks, is the Art which enables us to tell beautiful stories by means of musical sounds.

A "Lullaby" tells us the story of a mother singing and rocking her babe to sleep. "The Dance of the Goblins" tells us of the queer little fairies playing grotesquely in the moonlight. A "Military March" tells us of the soldier boys marching bravely off to war. And all the time that music is telling these stories to us it is fulfilling one or more of its missions, which are:

First, to please the ear,

Second, to touch the heart,

Third, to stimulate the imagination,

Fourth, to appeal to the intellect.

II—Stories are built of words, many hundreds of words. Musical stories, or compositions, as they are called, are built of tones. How many musical tones do you think there are?

Ans.—I am afraid, little folks, you can scarce believe me; yet all our musical stories are told with only seven tones; and they are named by the first seven letters of the alphabet,—A, B, C, D, E, F, G.

III—But how can music tell us such wonderful stories with only seven tones?

Ans.—Listen carefully and I'll tell you the secret. These seven tones may be repeated higher and higher,—and lower and lower. Also there are five secondary tones that may be put in between the principal ones by means of flats (b) and sharps (#). Then we can always vary our stories by playing loudly or softly. When we become more accomplished musicians we may, by our manner of playing, make our music brave and martial, solemn and sweet, mysterious and weird, and so on, as we wish.

IV—And now you ask, what is a tone?

Ans.—A tone, little folks, is to music what the spoken word is to language. You will remember that I have already said, "Music is the Art which enables us to tell

beautiful stories by means of musical sounds." And again, "Musical stories are built of tones." Ah, musical sounds are one and the same thing. A tone is a musical sound.

V—Are not all sounds musical?

Ans.—What a foolish question! The filing of a saw musical?

VI—When is a sound musical?

Ans.—Touch a key of the piano, and you will hear a tone. What actually happens was that the stroke of the hammer sets the string in motion. That motion is called vibrations, and it vibrates evenly. Vibrations produce little sound waves, tap our ear drums regularly. It is a musical sound. The filing of a saw produces sound waves, too. But the vibrations producing them are irregular. Therefore they make only a noise.

VII—How does a tone differ from a note?

Ans.—In the same way that the spoken word differs from the written word. A note is the written character which represents the tone.

VIII—What is the difference between harmony and melody?

Ans.—Harmony is the sounding together of a number of tones which please the ear. Such tones played together are called chords.

The melody is simply the "tune," made up of single tones, one following another, governed by certain laws of rhythm and theory.

IX—But what is rhythm?

Ans.—Rhythm is just a bit difficult to define for little folks. In a sense, rhythm is moving in time. Anything which moves evenly and regularly possesses rhythm. There is rhythm in the regular hoofs of a running horse, or in the regular ticking of the clock. And in music there is rhythm, a regular grouping of tones into measures, each containing the number of beats or counts. It is rhythm, the regular beat, beat, beat, that we hear or feel, throughout the music composition, that enables us to understand it.

X—And what is theory?

Ans.—Theory may well be called the grammar of music,—for it has to do with the laws, principles and rules that govern the teaching and studying of music.

When Lully Burned His Masterpiece

By S. A. Lito

LULLY, the founder of French opera, lived a life that was none too virtuous, yet when he lay dying, like many a better man, he repented of his evil ways. According to Lecerfe, however, even his death-bed repentance was accompanied by a certain cunning not very much to his credit. As everybody knows Lully met his death as the result of an abscess on his toe, caused by striking himself with the stick he used in conducting a rehearsal. His death was long-drawn-out and painful. The confessor who came demanded that he should destroy the manuscript of his new opera, *Achille et Polyxène*. Apparently accepting the verdict in all sincerity, Lully permitted the priest to throw the offending manuscript on the fire.

Presently, however, his health improved. One of the royal princes came to visit him,

and Lecerfe records the following conversation between them:

"What, Baptiste," said the prince, "have you thrown your opera into the Good Lord! Were you foolish enough to believe the idle talk of that Jansenist and burn your fine music?"

"Gently, sir, gently," whispered Lully, "I knew what I was about—I had a copy."

Compare this episode with the great epitaph on his tomb in the Church of St. Pères:

"God, who had given him a great gift of music than any man of his century, him also, in return for the inimitable he composed in His praise, a truly Christian patience in the sharp pain of the illness which he died.... after having received the sacraments with resignation and piety."

"We are in the midst of the vital period of musical development. This country is the place for the student of to-day. He can get everything here, and more than he can

get abroad. He can hear the music he needs, the unusual music, the variety of interesting music that he should hear."

—OLGA SAMOYLOVA

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

The Primitive Sonata Form—Its Different Periods and Composers.

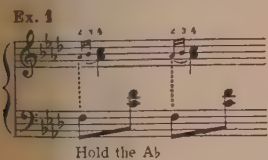
Q. Kindly give some idea of the primitive Sonata Form. (ii) State briefly the different periods. (iii) With some of the chief composers, all before Beethoven.—DOROTHY, Pawtucket, R. I.

A. The Sonata and, indeed, all instrumental music of every form, is a direct descendant of the popular songs and the popular dances of the Middle Ages: Folk-songs, Motets, Madrigals, Canzona; Pavane, Gaillarde, Rondeau. The grouping of these last three named a Suite—variously known as Suite, Sonata, Exercise or Partita. They were in the binary form, comprising two or four to nine pieces, but never less than two, consisting of an Allegro, a slow movement, a moderate movement and a rapid movement. The slow movement is also in the binary form, as seen in the Saraband, the Courante, the Sicilienne and the Aria. The rapid movement, also binary, is generally represented by the Gigue. Out of these movements of the Suite came the Sonata, mostly written in the Ternary form, although a few of them, before the time of Beethoven, are to be found with only two movements. The primitive German composers of the Sonata: Dietrich Becker (1554), Johann (1660), Mattheson (1681), Telemann (1681), Graupner (1683), Handel (1685), Bach (1685), K. P. E. Bach (1714), H. Rolle (1718), J. G. L. Mozart (1719), Benda (1722), J. C. Bach (1735), J. W. Reissner (1747), P. Domenico Paradisi (1710), an Italian domiciled in London, Eng.; Joseph Haydn (1732), Wolfgang Amadeus Mozart (1756), F. Wilhelm Rust (1739). The primitive Italian composers of the Sonata: Legrenzi (1625), Vivaldi (1644), Bassani (1657), Corelli (1653), Geminiani (1680), Veracini (1685), Tartini (1690), Locatelli (1693), Pescetti (1704), Galuppi (1706), Nardini (1722), and Pugnani (1731). It should be noted that the ternary style, the chief characteristic of the Sonata form, owes its origin to the repetition of the first plan of the Suite in its second part, when it returns to the chief key.

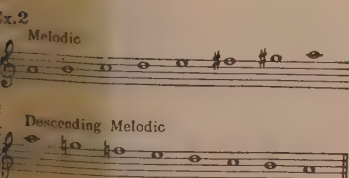
Concerning Various Musical Matters.

Q. (i) In "Schubert Album," page 38 (Modern Musical), fourth measure, should grace be taken with accented bass note and held until C is reached, or should grace notes precede the bass note and the second C be sounded, as the fingering seems to indicate? (ii) In June, 1920, THE ETUDE, page 384, should the three grace notes be played with the bass or accented note, or before the accent? (iii) In Chopin Nocturne, Op. 9, No. 1, how should the group of five notes be accented? Like 12345, or 12345? (iv) Is the melodic minor ever used in a descending scale? (v) Please describe this cadence: $\text{—}\text{V}\text{—}\text{I}$, so often used in the so-called "popular" music of the day.—N. B. McC., Carmel, Ill.

A. (i) Your first supposition is correct. The notes should be played as follows:

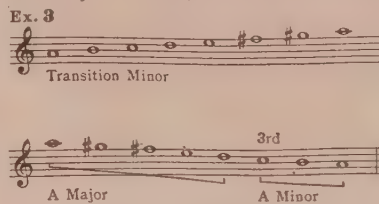


For further answer to this question as well as (ii) you should observe the general rule for the performance of all grace-notes in all classical compositions, i. e., in compositions of all classical composers, namely, the first note of this embellishment (whether consisting of one note or more), is played with the bass or the beat, not before it unless so directed. It is quite a modern practice to play grace-notes before the bass, or beat; and this is not permissible in the classics. (iii) The accent occurs on the first of each group, whether of 3, 4, 5, 7 or 11 or more notes. (iv) This question is very imprecise, because the descending scale is an integral part of the melodic minor.



Q. Probably mean: "Is the ascending half of the melodic minor scale (with the semibreves between the 2nd and 3rd and the 7th and 8th) ever used in descending?" Yes; it is in the minor scale, having the 6th and 7th degrees raised, is often found in the works of Beethoven, Mendelssohn and many other composers. This scale, ascending and descending the same notes, was in use before the

melodic form was adopted. It received, later, the name of "transition minor;" that is, a transition from the natural minor to the melodic minor. The latter was adopted because of the ambiguous sound of the former which, in descending, could not be distinguished from a major scale until the third of the key was reached.



(v) It is a chromatically altered form of a plagal cadence, keeping the tonic in the bass and flattening the 6th.

The Ear's Capacity for Musical Sounds.

Q. How many notes can the human ear distinguish? That is to say, what is the compass of human hearing.—CONDON, Auckland, N. Z.

A. About 88 notes or the extent of the modern piano.

Signatures in Music.

Q. What is a signature? Are there more than one?—ADELARD, New Bedford, Mass.

A. A signature is a sign placed on the staff at the beginning of a piece or movement. There are three kinds of Signatures: The Clef Signature, which determines the absolute pitch of the notes; the Key-Signature, the group of sharps or flats which determines the key; the Time Signature, which determines the time and the rhythm.

The Value of Study of Harmony.

Q. My teacher insists upon my studying Harmony. I find it very arid and don't like it at all. Do, please, tell me if I must learn it? Cannot I become a good pianist without it?—MARIE C., Pittsburgh, Pa.

A. It is just as essential to good playing that you study harmony, as the study of grammar and spelling is to one who would be a good speaker and public reader. The speaker, reader and player have to interpret another person's thought so that an audience may succeed in understanding the author or composer's deepest meaning. This cannot be done (except superficially) unless the interpreter understands the construction of the work. Therefore, to be an adequate interpreter the pianist must delve into the composer's inmost intentions by studying the harmonic structure. Study your Harmony faithfully and you will discover all kinds of hidden or suggested beauties of expression that the player who is ignorant of harmony never even imagines to be there.

A Canzonetta.

Q. What is the exact meaning of a Canzonet, or Canzonetta?—VIOLINIST.

A. Canzonet, English, from Canzonetta. Italian, means a little song.

Signs for Repetition.

Q. In using "D. C." I am told you start in at "M. F." and omit the introduction. Please give me the right rule about it. I know it means to go to the beginning, but does that include introduction? Also, when beginning has 1st and 2nd endings, should the repeat with both endings be used up to the sign "Fine"?—MRS. F. E., Vestaburg, Mich.

A. "D. C." is a direction to repeat from the beginning, introduction and all. If the latter were to be omitted the sign would read *Dal Segno*, or "D. S." Where two endings are given, marked respectively "1st" and "2nd," the first ending only is played before the repeat; after which the "2nd" ending only is played (the "1st" being omitted) right up to the sign "Fine," which means "end." The other questions cannot be answered, because they refer to hymns and pieces which are not in the possession of the writer. If the questions are of general interest, it would be well, another time, if you copied and sent the passages you might wish explained.

Bass or Base?

Q. What is the correct way to spell the lowest part in music? Should it be "bass" or "base"? I have seen it spelled both ways, and it seems to me that the second is more correct, for is it not the foundation upon which the entire superstructure of harmony is built?—MALEMBERG, East Greenwich, R. I.

A. From the point of view of the integrity of the English language, "base" would seem more correct. Shakespeare and many other writers of his time so wrote it. However, the musical use of the word has become altogether obsolete. It gave way entirely to bass (English), basse (French), basso (Italian), bass (German). For the bass clef the German name is "bassschlüssel"—a curious looking word with its agglomeration of sss-as! Therefore general custom imposes the use of "bass."



The

Premier Aristocrat Model

5 feet, 3 inches long. Price, \$725. f. o. b. New York

The institution that made the Small Grand Piano the instrument of universal appeal is back of this quality Small Grand.

The Premier Aristocrat Model is the product of the largest institution in the world concentrating on the production of Small Grand Pianos only.

This instrument, then, is a combination of quality and price without equal.

Before selecting any piano, see and hear the Premier—sold nationally by leading Dealers. If unable to obtain locally, kindly advise promptly.

Every teacher, student, studio, conservatory and music lover should send for "The Magic of Music"—it tells the Premier story most interestingly and convincingly.

PREMIER GRAND PIANO CORPORATION

America's Foremost Makers of Baby Grands Exclusively

514-570 WEST 23rd STREET

NEW YORK

Manually Played Small Grands, Period Models, Premiera Reproducing Grands and Reproducing Grands (Wolfe-Mignon Licensee)

THE CURTIS INSTITUTE OF MUSIC

Endowed by Mary Louise Curtis Bok

The Endowment Makes Possible
Rare Opportunities for Students of Talent

SECOND YEAR—1925-1926
Second Term Begins Monday, February 1, 1926

EMILIO de GOGORZA
Will teach in the Vocal Department

WANDA LANDOWSKA
Will have Special Classes for the Advanced Piano
Students in the Music of the 17th and 18th Centuries

PLACIDE de MONTOLIU
(OF THE PARIS OPÉRA)
Will Conduct the Classes in Eurythmics

A Limited Number of Students Can be Accepted for This Term

For catalogue and detailed information address
William E. Walter, Executive Director

THE CURTIS INSTITUTE OF MUSIC
627 Rittenhouse Square, Philadelphia, Pennsylvania

Steinway Pianos Used

THE best advice that can be given any student is: "Get the Fundamentals!" The accepted routine, individual manual and pedal work, then two parts combined, then trio studies, cannot be supplanted by any short-cut. Education is, as Rousseau said, "certainly nothing but a formation of habits;" and skill is largely a matter of well-directed habit. As Prof. James has put it, habit is largely "a new pathway of discharge formed in the brain," and until this pathway is well and smoothly traversed nothing can be said to have been truly learned. It will be well for all of us to realize that a thing that is negotiated only by straining concentration and high nervous tension is really not mastered; only when it is done with ease is it truly well done.

The fundamentals of technic are, and should be, the same for all students, irrespective of natural endowment or musical inclination. After these are secure the most important factor to develop is the faculty of self-analysis. Rosenkranz, in his *Philosophy of Education* says, "The power to break up habits, as well as to form them, is necessary to the freedom of the individual." It should be obvious that in the case of an instrument which has undergone a tremendous evolution during a period of a few decades, as has the organ, there are not a few points in its technic that are certainly debatable.

Organ Evolution

In this article we are calling attention to several matters that are obviously by-products of this recent evolution in organ design and construction. And the first is the need for greater accuracy and exactness in the repetition of notes.

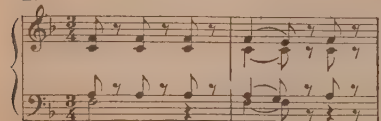
It is truly a cause for thanksgiving that the earlier fetish for promiscuous tying-over of notes, which from the printed page called for repetition, is fast giving way to better things. That fetish was indubitably a by-product of the tracker action. With a depression resistance running into pounds for each key, who could blame the player for dodging as many key strokes as could be done? All this has been swept away by the modern light action. Where we formerly heard a familiar hymn announced as in Example 1,

Ex. 1



the tendency has swung nearly as much too far on the other side, and we now hear the same hymn from some organ lofts as notated in Example 2.

Ex. 2

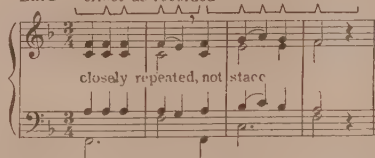


The most casual diagnosis will show that this is a case of the pendulum swinging too far in each direction. The first example destroys the rhythmic pulse, the second mimics the exaggerated staccato of the jazz band. One is as much an error as the other. The organ is capable of sharp rhythm, but it is not the percussive beat of the banjo!

The example just given when properly

treated, calls for exact and precise repetition of all of the quarter notes, with the exception of the bass notes in the first measure; the slurring in the second measure must be observed, but not over-done, and in the fourth measure the "line-phrasing" will shorten the note to a half-note followed by a quarter rest. The propulsiveness of the rhythm also may be heightened by repeating the bass notes on the octave at the accent points, rather than repeating them on the unison. It then takes the shape given in Example 3.

Ex. 3



When correctly played, with clean-cut, precise repetition of the indicated chords, this last example will be entirely satisfying to the critical ear. And when we do it so, what is the essence of it all? Simply that we are playing chords as they are intended to be played by the composer. The organ is inherently a "chord instrument," and yet it is peculiarly in chord playing that the greatest errors have been made. The older school killed rhythm by promiscuous tying, the younger school has mistaken staccato for repetition. The latter fault came about through an attempt to sum up a complex matter in one short rule. The old pianistic rule was carried over to the organ, and the pupil was informed that repetition meant shortening the sounding duration of the note by one-half.

Now repetition and staccato are two very different things. For staccato we can make rather accurate rules, rules that are apparently broad in scope. But precise repetition demands that three factors be considered. The tempo of the composition, the sensitivity of the action of the organ used, and the degree of connection (legato) desired.

Ex. 4



Example 4 shows this as applied to chord repetition (mere repetition desired, not a staccato effect) at two widely varying tempos. The first measure, at a very rapid tempo, will call for practically a one-half shortening of the touch upon the keys, the second measure, at a slow tempo, will produce an equally perfect and clear repetition of the chord. The point to be gathered is this: Do not confound the actual length of sound with the processes of the fingers upon the keys! Only those of us who have studied these things from the viewpoint of a recording laboratory have any conception of the tremendous variance between what the player thinks he is doing and what he actually does! Train the ear, first, last and always. When the ear hears clearly, the hand soon gathers skill to satisfy the demands made by the ear.

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department
"An Organist's Magazine Complete in Itself"

Edited for January by GORDON BALCH NEVIN

Rational Treatment of Some Organ Problems

The benefits of a common-sense viewpoint may also be derived from a rational treatment of the theory of correct pedaling. It is almost absurd to plead for equal dexterity in both feet; the need is so obvious that we all accept the principle. And further, this equal dexterity should apply to the matter of using the swell-pedals with either foot. The day of expressionless playing has gone, and will never return. Only those players whose dynamic range and treatment of shading are at least correct will merit approval. All of which leads directly to the question of a modified treatment of the earlier laws of pedaling.

A good deal of water has gone under the bridge since Gustave Merkel spoke of the use of toe and heel as "artificial" pedalling! We no longer accept the continual use of alternate feet as the "natural" or "principal" method of pedaling. In fact the best pedagogy has swung over to the principle that the maximum use of heel and toe is preferable, giving the greatest possible security. And the element of expression has become so vital that it cannot be disregarded when a choice between two methods of pedalling is under consideration. Take for instance such a passage as is shown in Example 5.

Ex. 5



This passage is susceptible of straight alternate pedalling, but we have shown a marking that would probably be given by most teachers of the present time. This is the form marked *a*. It is a comfortable and safe marking. Well and good. But let us suppose that the passage occurred in a composition at such a point that an increase of volume by swell-pedal or crescendo register was necessary; then what? If we fit our crescendo control around our pedalling, a disjointed increase will result, as is shown by the gaps in the swell mark. In fact, instead of a smooth crescendo, the very best the player will succeed in doing will be a series of three rather violent increases. But, if we consider the two factors as part of one problem, and treat the passage as at *b*, we do violence to neither of them. We then have our legato in the phrases, and we also have a "sure" method of pedaling. But, of equal importance, we now have the road clear so that the shading may be artistically controlled.

The student should give thought to all problems arising in regard to preference of shading over traditional pedalling, and vice versa. In many cases a preference must be given one or the other. The historical factor may be included also. Swell-boxes are of comparatively recent invention, and the use of many of them in one instrument is strictly a modern development. Therefore, we may in older organ

music assign them a position of less importance than in modern compositions. But when a passage confronts the player in which strict two-foot pedalling conflicts with plentiful shading marks, a challenge is thrown to the player and study must be given to "rationalizing" the pedalling to be used.

And now for a few general thoughts on improvement of effect. Young players are prone to neglect the opportunities for featuring the organ afforded by the interludes occurring in anthems and other choir numbers. We need not here repeat the fine advice given by other writers in this department regarding the use of the organ as an accompanimental instrument. But we have observed so many instances of the dramatic force of an interlude being weakened by a neutral treatment that a word in this connection is permissible.

Getting Variety

Variety can and should be obtained in interludes by some of the following methods:

1. By an increase in volume.
2. By a complete or partial change in tone-quality.
3. By a combination of these two methods.
4. By change in tempo, whether indicated or not.
5. By use of solo stops, where chord distribution permits.

And by various combinations of the above instances.

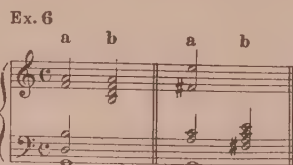
Probably the most often heard error is that of continuing an interlude with the same tone and volume that has been in use in supporting the vocal passages immediately preceding. This invariably gives the organ a weak and neutral effect. The stops most suitable for use in accompaniments are the less assertive, more neutral ones such as the Salicional and Stopped Diapason, Melodia or Concert Flute, Clarabella, the softer Diapasons, and these are wonderfully valuable for just such use. But the very nature of an interlude relieves the organ for the moment of its accompanimental duties and allows it to stand squarely on its own merits as a solo instrument. The organist then must adopt a different viewpoint and strive to give all legitimate importance, musically, to the interludes. More assertive strings, 4 ft. Flutes, the inclusion of soft reeds in mezzo passages, and the use of brass imitations when indicated by the nature of the music, even the use of percussion effects such as harp or chimes; these help in lifting the organ to a plane of equal prominence with the voices. At these times it should have this prominence.

The Octave Couplers

Many students, and some older players too, need a word of caution regarding the use of sub and super octave couplers. These couplers, especially when used on the manual on which chords are being played, are a dangerous proposition. Their combined use may be possible on melodies (although even that is open to question), but on chord work it is hardly possible to think of a single instance where both sub and super may be legitimately or artistically used. Either sub or super, individually, may be used at times to good advantage, but the use of both violates all the principles of chord balance. Players upon small instruments are most prone to fall into this error—doing it in an attempt to get more volume from a small instrument than is there to get. The story of the little dork who was asked if he had had too much watermelon comes to mind. His reply was that there was "not too much of watermelon, but too little of boy!" So with this coupler question—there is generally too little of organ proper, and no dosing with the couplers will change that condition. Couplers, when all is said and done, are

an accessory, sometimes of great value increasing brilliancy; but they introduce element of distortion in chord balance which must be taken into consideration. For this reason we urge that sub and super pliers be never used at the same time. The day of loud 2 ft. stops and thick, 16 ft. Bourdons is evidently past; but we must be careful that we do not get into a worse condition with over-use of octave couplers.

One more detail remains. Let us have the thought given to the smooth turning of pages so that elimination of stumbling and uncertainty may be had. "Getting the pages over" is one of the terrors of the organist; and yet it is a matter that can be solved in nearly every instance by one of two methods: Alteration of the arrangement of the notes of the chords preceding the turn of the pages, or memorizing of a measure or two on the following page. The first method compresses all of the notes of the chords preceding the turn of the page into one hand, leaving the other hand free for the actual page turning. It will be best if by the student who has had (as should all students) some harmony study; but is impossible to those who have not had such subject. Chords such as those in Example 6, a, become compressed as in Example 6, b, thus freeing one hand for page-turning.



The "purist" may object to the alteration of structure so imposed, but the practical man, placing continuity of rhythm above all else, uses such methods, when necessary, as being the least objectionable of two difficulties.

The second method, much preferable when it is possible to use it, is to memorize a few measures either before or after the end of the printed page, and then to do the actual turning at a point between two phrases where either hand can be spared. This method should be adopted wherever time will permit and certainly should be applied to all solo organ selections. In either event no break or pause of any kind should be tolerated in turning pages. The demands of rhythm are inexorable and the player must work accordingly to overcome mechanical obstacles.

Some Things the Organ Tuner Can Do for You

THE organ contains a greater number of what engineers call "variable quantities" than does any other musical instrument. Pipes, pneumatic mechanism, electric mechanism, wind-supply, sole action—all are a mass of adjustable construction. We have often noticed organists as a class are likely to forget the nature of the mechanism, and more or less patiently "to put up with" some anomalies that could be easily remedied. Here is where the organ tuner enters.

As a class, organ repair men are splendid fellows and more than ready to accommodate an organist whose wishes are reasonable. This is particularly so when the organist is obviously one who takes pride in the condition of his instrument and earnestly strives to get the possible maximum out of it. Such a player will find most organ tuners quite willing to aid in making improvements which can be brought about without too great loss of time.

Quick Adjustment

One quickly adjustable detail is the resistance of the pedal clavier. After a quite busy recital period we would not hesitate to say that fully fifty per cent. of organs over one year old are out of adjustment on the pedal key-board. And in older instruments we opine that the percentage would run closer to seventy per cent. There is absolutely no reason for this condition. Pedal claviers are inabably constructed with a spring tension which is made variable in some way; and there is no good reason for tolerating a run-down, weak tension in the lower part of the pedal-board—just because that happens to be the locale where most of the playing is done! Ask your tuner to plate your pedal touch so that it is even throughout the compass; and then note how truly your comfort has increased, and how much more clean-cut your execution becomes. Then, too, in the older organs frequently run across (no joke intended) boards that have become very wavy. This, too, can be remedied, although more of a time-consumer than weak resistance. The remedy is re-bush with felt and leather. This takes time, but in many cases your repair-man will eliminate the knock and rattle from one or two exceptionally noisy keys in a few minutes. It is amazing how restful to the ears such a slight operation can be.

The manuals, as a rule, do their work for many years before re-felting becomes necessary; and by that time a general overhaul is usually in order.

Swell shades (the shutters on the swell-boxes) are one of the components of an organ that most frequently call for adjustment. Either they stick, due to warping or expansion from climatic changes, or they "slam" from wear on the buffer-mechanism provided. Sticking, unless caused by utterly bad design in the first place, can usually be cured with a carpenter's plane at the proper points, aided by a moderate application of grease at the bearings where the connection rods transfer the motion of the pedal, and perhaps on the shade-pins. The actual treatment should be left to your repair-man; but the thing can be done. It might be whispered, however, that one player temporarily cured several squeaking shades by softening a cake of hand-soap in hot water and rubbing the soap on the ends of the shutters at the points where they were chafing against the frame of the box! And he played a pleasant recital instead of a most painful one by five minutes' work with the soap-cake.

Shades that Slam

Shades that slam when opened or closed indicate among other things, a breaking-down of the means provided for stopping the travel of the shutter-mechanism when completely open or closed. Pneumatic "shock-absorbers" are provided by some builders, others use a simple bumper of felt to take up the blow when the shutters are moved quickly. The remedy in the latter case is obviously the same as with noisy pedal keys—renewal of the soft material used as a bumper. The pneumatic or other mechanical absorbers usually suffer from mis-adjustment and can be put back to their original degree of effectiveness—whatever that may have been. A completely noiseless shade-action is almost unattainable, but much can be done to eliminate objectionable noises.

Then consider tremolo troubles! A perfect tremolo is not only "as rare as a day in June," as sang the poet, but even more rare than "roast beef" in a Greek restaurant. We think a lot of many of our American organ builders; but there are a number of them who should be hung, drawn and quartered for using three dollar

"Jesse French, a name well known since 1875."



Mahogany,
Polished or
Art Finish

Jesse French & Sons Grand

For those who demand tonal supremacy; for those who want an instrument worthy of interpreting the most artistic music, here is unquestionably the ideal piano.

The Jesse French & Sons Grand represents an honest and successful endeavor to produce an instrument as near artistic perfection as is possible of attainment.

Liberal exchange offer on your old piano. Send for illustrated catalog.

Jesse French & Sons Piano Co.
J and 20th Sts., New Castle, Indiana

COMBS CONSERVATORY

PHILADELPHIA

FORTY-FIRST YEAR

A School of Individual Instruction

A School of Public Performance

Four Pupils' Recitals a week give you opportunity for Public Performance

All branches taught from elementary to the highest artistic standard. Pedagogy and Normal Training Courses for Teachers. Degrees conferred. Daily reports keep the Director personally informed.

of your progress—Daily Supervision shows you how to work. Two complete Pupils' Symphony Orchestras offer exceptional privilege of orchestra routine and accompaniment.

Courses for Public School Music Supervisors

Approved and Accredited Three-Year Courses in Public School Music Supervision. Standard State Certificates issued upon completion of Course, without further examination. Four-year course leads to B.M. in Public School Music.

Dormitories for Women

(The Only Conservatory in the State with Dormitories for Women)

In addition to delightful, homelike surroundings in a musical and inspirational atmosphere in the foremost musical city in America, dormitory pupils have advantages not offered in any other school of music, including Daily Supervised Practice and Daily Classes in Technique.

Six Spacious Buildings, Faculty of 95

Accommodations for 2500 Students

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYNOLDS COMBS, Director Offices, Dormitories and Studios
Broad and Reed Streets

ZECKWER-HAHN

Philadelphia Musical Academy and Branches

Highest standards of musical instruction. Faculty includes Professor Leopold Auer, Guest Teacher; Leo Ornstein, Composer Pianist, and other distinguished musicians. 56th season. Registration Sept. 2nd-4th. Classes begin Sept. 8th. Catalog. Charlton Lewis Murphy, Managing Director, 1617 Spruce Street, Philadelphia.

A CATALOG ORGANISTS SHOULD HAVE—

"Descriptive Catalog of Organ Methods. Studies and Collections—Send a Postal for it."
THEO. PRESSER COMPANY
1712-1714 Chestnut Street Philadelphia, Pa.

PIANO JAZZ

By Note or Ear. With or without music. Short Course Adult beginners taught by mail. No teacher required. Self-instruction Course for Advanced Pianists. Learn 259 styles of Rag, 684 Syncopated Rhythms, Blue Harmony, Oriental, Chinese, Movie and Cafe Jazz. Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Triple Bass, Wicked Harmony, Blue Oblivion and 247 other subjects, including Ear Training. 133 pages of REAL Jazz, 25,000 words. A postal brings our FREE special offer.

Waterman Piano School, 1835 W. Adams St., Los Angeles, Cal.

IMPORTED MUSIC AT REDUCED PRICES

Catalog sent upon request

INTERNATIONAL MUSIC CO.

5 Columbus Circle - New York City

MUSIC PRINTERS

ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC—BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
ESTABLISHED 1876 REFERENCE ANY PUBLISHER

THE OTTO ZIMMERMAN SON CO. INC.
CINCINNATI OHIO

SUMMER MASTER SCHOOL

June 28 to August 7 (Six Weeks)

PROF. LEOPOLD AUER
MASTER VIOLIN INSTRUCTOR OF THE WORLD

ALEXANDER RAAB
EMINENT HUNGARIAN PIANIST

EDWARD COLLINS
RENOWNED AMERICAN PIANIST

HERBERT WITHERSPOON
DISTINGUISHED SINGER AND TEACHER

RICHARD HAGEMAN
NOTED COACH AND ACCOMPANIST

WILLIAM S. BRADY
CELEBRATED VOCAL INSTRUCTOR

SERGEI KLIBANSKY
INTERNATIONALLY FAMOUS VOCAL TEACHER

FLORENCE HINKLE
AMERICA'S FOREMOST SOPRANO

FELIX SALMOND
CELEBRATED 'CELLIST

LEON SAMETINI
RENOWNED VIOLINIST

W. OTTO MIESSNER
NOTABLE AUTHORITY ON PUBLIC SCHOOL MUSIC

CLARENCE EDDY
DEAN OF AMERICAN ORGANISTS
AND REGULAR FACULTY OF MORE THAN 100 ARTIST TEACHERS

FREE SCHOLARSHIPS

Prof. Auer, Mr. Raab, Mr. Collins, Mr. Witherspoon, Mr. Brady, Mr. Hageman, Mr. Klibansky, Mme. Hinkle, Mr. Salmond, Mr. Sametini and Mr. Eddy have each consented to award Free Scholarships to the students who, after an open competitive examination, are found to possess the greatest gift for playing or singing. Free Scholarship application blank on request.

TEACHER'S CERTIFICATES and DEGREES

Teacher's Certificates and the Degrees of Bachelor of Music, Master of Music, Bachelor of Music Education, Bachelor of Oratory and Master of Oratory will be conferred at the end of each summer session upon professionals, who have the required knowledge and pass satisfactory examinations. Full details in Summer Catalog.

STUDENT DORMITORIES

Artistic and sumptuous dormitory accommodations for men and women in college building. Piano furnished with each room. Prices reasonable. Make reservations now.

COMPLETE SUMMER OR WINTER CATALOG ON REQUEST

FALL SESSION OPENS SEPT. 13

CHICAGO MUSICAL COLLEGE

60 EAST VAN BUREN ST.

(Chicago Musical
College Building)

Chicago, Ill.

A Conservatory Pledged to the Highest
Artistic Standards. Established 1867

HERBERT WITHERSPOON, President
CARL D. KINSEY, Manager

tremolos when a good one can be installed for about fifteen dollars! Your tuner can soon tell you which class you have in your organ, and if you have the cheap "box type" the best thing to do is get your church to authorize its replacement by a good one. An organ tremolo has no earthly business to produce anything but a moderately slow wave, of very moderate intensity. Some of the cheap tremolos reproduce the tonal effect of a tonsillitis sufferer earnestly gargling the throat! In fact all too many tremolos are set to beat too rapidly and with too violent a shock to the organ wind. This has no artistic grounds for existence and should not be tolerated, if possible to remedy. However, even with a poor tremolo, a clever organ-man can sometimes reduce either the speed of the beat or its violent effect; even that much change helps matters a good deal. Sometimes moving the tremolo into an adjacent room by inserting a few feet of connecting pipe helps matters tremendously. The writer of these lines has directed that this be done in several cases in late years, and much was gained by the removal of the noisy members.

Finally, surprising improvements can be made, even with few hours of work, in smoothing up the "regulation" of the pipes. It of course would be absurd to expect an organ-tuner to do much tone-regulating when he is employed on the usual type

of contract for tuning services; these tracts are usually far from profitable. Often a church can be wheedled into paying with a few dollars extra for special overhaul work, or a little can be done each visit of the tuner—all leading to a smoother balance of the tones of the instrument. It can truthfully be said that many organs are not correctly regulated; that is, each stop given a perfectly scale from top to bottom, at the time of installation. Good organ tone-finishers are rare; and the good ones are sometimes hurried by church officers anxious to complete on a set date. Pity the player of such an instrument! As time goes on it becomes more and more conscious of loud spots and the soft spots present in some of the stops, as well as the sharp notes that "stick out" from their adjacent neighbors. This sort of thing can be gradually eliminated by steps if not at a complete job. And it must be admitted that the player who succeeds in bringing such a thing about takes a real and personal pride in the instrument that he has not and could not have done before the improvement. The wise organist keeps a sheet of paper handy to jot down notes of possible changes. These notes can then be discussed with the organ repair-man as many things improved as time and circumstances allow.

Unaccompanied Choir Practice

METHODS of rehearsal offer a field for careful study; the young and inexperienced director of choral bodies is usually confronted with problems more difficult of solution than have been any others of his musical life. One error that is frequently made is that of depending too much upon repetition, and more repetition, with a forceful player hammering away at the piano or organ. This is one way of teaching a chorus the notes it is to sing; but it is not one that tends to any real growth in skill as a singing ensemble. Something else, and different, is needed.

In recent years we have heard marvelous effects from a number of fine choral organizations, choirs that had their inception and growth in the singing of a *capella*, or unaccompanied, compositions. It is obvious to any unprejudiced observer that there must be a cause and effect relation between the virtuosity of these ensembles and the type of music used and method of rendering it. Consequently we are led to study the unaccompanied routine of choir practice.

Depending on Instrument

It must be admitted that at the outset such practice, to a choir which has been depending upon an instrument for guidance, will be exhausting both to the singers and the director. That faithful prop, the piano, will be acutely missed! But if the plan is carried on for six rehearsals a change will be noted. Perhaps the greatest benefit of all will be the almost incredible gain in blend of tone; unisons which have been an unblended mixture of conflicting qualities, will pull together into a coherent and firm composite tone. Snappier attacks, cleaner phrasing, more pliant shading, and a far better response to the director's indications, will be speedily noted.

Precisely the same improvements in technic will be noticed in the training of quartet choirs; and the method of rehearsal is equally valuable with all types of choral bodies. Omission of the faithful old piano places a new responsibility upon every singer and gives the ears of each a chance to hear more than the pitch only.

In urging this method of practice upon directors, we would not, however, be understood to be pleading for indiscriminate use of a *capella* numbers before the public. It is primarily urged as a method of re-

hearsal. There is no denying the fact that the general public is not yet ready for heavy doses of unaccompanied choral work. The thing is a bit rarified for ordinary audience, as, for that matter, string quartet and other chamber music.

Time and Care Needed

It takes time and careful approach to develop an appreciation of these things, although it is certainly coming. But matters now stand, the public likes to be comforted and is rested by the instrumental background and interludes of accompanied choral music, just as it gains more from the shifting strands of color in the symphony orchestra than it does from the tonally limited weavings of a string quartet. Musicians must bear in mind the untrained listener progresses slowly from appreciation of rhythm and melody to an interest in harmony, and much more slowly to an enjoyment of counterpoint. The enjoyment of tone quality, in and of itself alone, is truly the final step in growing musical perception—and the fruit of humanity never get anywhere near it. Consequently, if we wish our music to be a factor for good in the lives of more than a few of the cognoscenti, we must keep within a range that will permit joyment and comprehension.

But as a routine of choral practice, *capella* rehearsals are of the greatest value. Generally matters are aided, in taking a new selection to be learned, by having the singers hum their parts softly with instrument, this more to give their mental picture of the work as a whole than for any other reason. Then go on with two parts only, then the other parts, then combined. The wise director will not always take adjacent parts, but is, soprano and alto, tenor and bass. will take soprano with any one of the other three parts, and "rotate" them all in this manner. And if he has throaty altos, thin, strident tenors, he will tend to voice these parts together rather often, for a well-known principle that a *capella* practice tends to an amalgamation of the traits of both, a paring-off of the undesirable traits of both, and leads to homogeneity of the whole tone mass.

Almost needless to add is the fact that in no other way can a true pianissimo be obtained. All choral conductors agree.

matter. Many of the leaders of the latest choirs demand from their choirs a rehearsal of from a half-hour to an hour, fully and without accompaniment, preparing each public appearance. They will know what they are doing and why! The singing director who introduces this system will encounter some obstacles at first; but little persistence will soon show the benefit of the plan.

This Was a "Laughing Chorus"

ALL the churches united in a temperance meeting at the church where I was chor-leader, and the house was packed. We had a Union choir," and our pastor forgot to announce the closing song until after the speaker, an imposing-looking stranger, had pronounced his text: Matt. 24: 28—"For ever-sooner the carcass is, there will the worms be gathered together." Just then the pastor called the choir's attention to the closing number on the little memorandum I had given him before the service began, and the speaker stopped courteously. "Our closing hymn should have been announced," he said, "No. 112, in the hymnal." Quickly we all turned to No. 112—"All things are ready, come to feast."

The Crescendo Pedal

By Marcus A. Hackney

THIS device, which is found now in practically all modern organs, is still viewed with a somewhat qualified approbation by many organists of high standing. A crescendo produced by its means, is not, and never will be, a perfectly smooth and artistic swelling of tone, like that produced by the gradual use of the ordinary swell-pedal which opens and closes shutters. No matter how judiciously the order of entry of various stops has been planned by the composer, there will be decided jolts in the increase of tone as the different registers come into action. Then, too, although it is on all the manuals at once, the increase in the pedal registration is made to such that of the *Great* manual in particular, and cannot possibly be in proper balance for the weaker ones.

Notwithstanding all these drawbacks, the present writer has found it a useful adjunct to the mechanical equipment of the organ, and created in the following manner: Accompany yourself to advancing it by quick short impulses, choosing the time of these impulses to coincide with natural accents in the phrasing of the music. In other words, use it at such places as you might properly add or subtract stops by hand, if you had a hand at liberty. Another very important use for it, is to sense of a less violent "Sforzando." Nearly every modern organ has a pedal which will throw on suddenly the power of the organ, or again throw it off as suddenly, leaving only what is set by the stops. This effect is so violent, however, as to be of very limited practical use, though Pietro Yon applies it with effect several times in his *Romantic Sonata*. Where one desires an effect of nature, but the full power of the organ would be too intense (the case in the first movement of the *Concerto* in E-flat major), a quick touch on the Crescendo pedal will answer the purpose exactly. Of course, it is necessary to have some practice with it, in order to feel by instinct just how far to advance it, but this power can be acquired with a little patience.

Another use of it, which I have often found very effective, is where a piece, or a section of a piece following a rest, begins with a chord which one wishes to make *crescendo*. In this case, set the pedal

slightly open, and having the foot already on it, close it with a very quick motion the moment after the chord is struck. This is especially useful in certain orchestral arrangements, putting immense vitality into the effect, if well done.

I have spoken of the inartistic effect of this pedal, if used simply to make a *crescendo*. There is another grievance which many organists have against it, namely, the great risk of using it by mistake for a swell-pedal, especially in a strange organ. I know of one quite eminent organist who, for this reason, will not use it at all, when giving a recital on a strange organ, but has it detached or fastened shut. Of course, it may be argued that one may make mistakes in the regular swell pedals, where there are more than one, but the evil of such an error is very trifling compared to that of opening the "Crescendo" when one does not mean to do so. It would really be well if builders, instead of putting this pedal in a uniform row with the swell pedals, should separate it slightly and distinguish it by an entirely different form and construction, so that an organist could not help both seeing the difference and feeling the difference with his foot.

"There are several J. S. Bachs. Do you not find it irritating to hear people speak of the immortal master's work as if they were all on one plane of significance? You'd think to hear some of the talk about 'Bach' that his music was a standardized product, never varying in its excellence, always of one emotional quality and power."

—HAMILTON C. MACDOUGALL.

"Choir Helps"

By Eutoka Hellier Nickelson

1. Arrange the choir as a "V", with the instrument placed at the furthest point of "V."
2. Endeavor to select voices that blend nicely, especially should this be applied in quartette, trio and duet singing.
3. There are two tempos for the church hymn.
 - a-Tempo for Congregational Singing.
 - b-Tempo for Funeral Singing.
4. A definite time to rise.
5. Have a definite understanding as to the observing of a Pause—whether one or more counts will be allowed. This will preserve the rhythmical flow.
6. Begin on the first word.
7. Mark your anthems, by translating the musical terms into the English language.

Note: This applies to the volunteer choir, as some of the members may not understand all of the musical terms.

8. Mark the breathing places.
9. Counter melody should be expressive, but kept beneath the voice singing the obbligato.
10. Let us strive for dignity among our choir members, which will add so much to the church service. This will perhaps help to do away with the excessive use of rouge and, too, vanity cases will invariably drop on the floor just at some inopportune moment.

"It is the business of the musician to satisfy his public. His purpose should be to give his hearers pleasure, not to educate them; and I do not believe that a soloist is 'playing down' to his audience if he includes arrangements of works which possess the so-called 'heart appeal.' I do not consider that an arrangement of 'Mother Macree' or of the 'Barcarolle' from 'Tales of Hoffman' reflects upon the taste of my audiences. . . . Such works often touch the heart, and is not that, after all, the purpose of music?"—ALBERTO SALVI.

The Child's Approach to Music Study

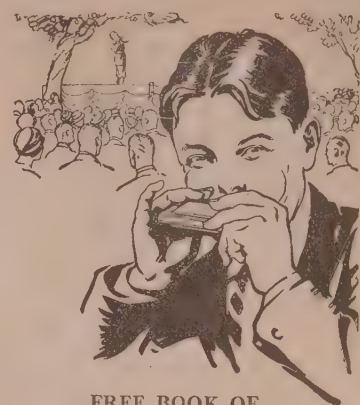
To win the enthusiastic interest of the boy or girl at the very outset has always been one of the biggest problems in music teaching. Leading educators agree, today, that this can be best accomplished by enabling the youngsters to *make music in their own way* with the aid of that universal musical instrument—the Harmonica. After they have become proficient on this instrument they will take naturally and enthusiastically to the study of the piano, violin and other musical instruments.

A Hohner Harmonica for the boy or girl will help solve the problem. With the newly perfected Chromatic Harmonica they can play the complete chromatic scale. It is not a toy, but a real musical instrument which will promote self-expression, rhythm, and accuracy, and lay the foundation for serious musicianship.

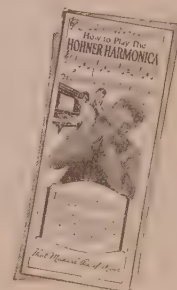
Hohner Harmonicas are endorsed by such prominent group educators as—

Peter W. Dykema, Prof. School Music, Columbia University, New York.
Dorothy Enderis, Ass't Supt., Milwaukee Schools.
W. A. Gore, Supt. Schools, Webster Grove, Mo.
Nellie C. Hudd, Principal Mozart School, Chicago.
Harry Keeler, Principal, Lindblom High School, Chicago, Illinois.
Edward Randall Maguire, Principal Junior High School 61, N. Y. C.
W. H. Wheeler, Principal, Alton Community High School, Alton, Illinois.

—AND MANY OTHERS—



FREE BOOK OF INSTRUCTION



This interesting and helpful booklet comprises 16 pages of simple instruction illustrated with charts and pictures, and includes six popular musical selections arranged for harmonica and piano. Copies in any quantity will be supplied upon request.

HOHNER HARMONICAS

"That Musical Pal of Mine"

M. Hohner, Inc. Dept. 204
114 East 16th St., New York

AUSTIN ORGANS

CONTRACT for St. Luke and The Epiphany organ, Philadelphia, followed the opening of the large auditorium organ in Chattanooga, generally held to be one of the outstanding triumphs in organ building. There are more than one hundred Austin organs of four manual size and capacity in use in America. The biggest and the smallest have the same solidity and absolute quality in construction and materials.

AUSTIN ORGAN CO.
165 Woodland St. Hartford, Conn.

Dr. WILLIAM C. CARL

Instructor of Many Prominent Organists

Director of the Guilman Organ School

WRITE FOR CATALOG

17 East 11th Street, New York City



TWENTY YEARS of development has won universal acknowledgment of "ORGOBLO" superiority. Recent improvements have made the "SUPER ORGOBLO" sturdy—efficient—quiet. Most of the largest and finest American Organs are blown by ORGOBLOs. The ORGOBLO has won the highest award in every exposition. Special "ORGOBLO JUXTOR" for Iced and Student Organs.

THE SPENCER TURBINE COMPANY
HARTFORD CONNECTICUT

Please mention THE ETUDE when addressing our advertisers.



Will Your Piano Be a Quality Instrument?

IT is bound to be if you take care to select a make containing the famous Wessell, Nickel & Gross piano action. For this fine action is never found in a piano of doubtful worth.

The piano action is the piano's most vital part. It controls tone and touch. It must be delicately responsive yet built to stand years of usage.

The Wessell, Nickel & Gross action is made by the oldest, largest and leading makers of high-grade piano actions. It is the world's highest-priced piano action. It is today the choice of America's leading piano makers—and has been since 1874.

WESSELL, NICKEL & GROSS
Established 1874 New York City

When you Buy an Upright Grand, Player or Reproducing Piano, insist on the Wessell, Nickel & Gross Piano Action.

INSTRUCTION IN THEATRE ORGAN PLAYING

Practice Facilities. Special course for pianists changing to organ.

Vermond Knauss, 210 North 7th St. Allentown, Pa.

WANT WORK AT HOME?

Earn \$18 to \$60 a week RETOUCHING photos. Men or women. No selling or canvassing. We teach you guarantee employment and furnish WORKING OUTFIT FREE. Limited offer. Write today. ARTCRAFT STUDIOS, Dept. D-2, 2900 Sheridan Road, CHICAGO.

HOW MANY OF THESE FAVORITE PIANO COMPOSITIONS DO YOU POSSESS?

In Playing Over The Portions Shown You Will Discover The Beautiful Melodies
That Keep These Pieces At The Top Of The "Best Sellers" In Music

MELODY OF LOVE.
By H. Engelmann
CATALOG NO. 1111
Price, 50c.

IRIS
By Pierre Renard
Trio di Valce Lento M. H. 2-50-53
CATALOG NO. 1111
Price, 35c.

NO SURRENDER
By R. S. Morrison
MARCH
CATALOG NO. 1111
Price, 40c.

LOVE DREAMS
By A. L. Brown
REVERIE
CATALOG NO. 1111
Price, 60c.

APPLE BLOSSOMS
By H. Engelmann
A BRUNTIME IDYL
CATALOG NO. 1111
Price, 50c.

LOVE'S RESPONSE
By Bert R. Anthony
TONE POEM
CATALOG NO. 1111
Price, 30c.

ROMANCE IN A
By Thurlow Lieurance
ALSO A TREMENDOUS SUCCESS AS PUBLISHED FOR VIOLIN AND PIANO
CATALOG NO. 1111
Price, 40c.

ADORATION
By Felix Borowski
ALSO A GREAT FAVORITE AS PUBLISHED FOR VIOLIN AND PIANO
CATALOG NO. 1111
Price, 50c.

HUNGARY
By Carl Koelling
RAPSODIE HUNGARISE
CATALOG NO. 1111
Price, 60c.

WHEN THE LIGHTS ARE LOW
By H. Engelmann
REVERIE
CATALOG NO. 1111
Price, 50c.

MOONLIGHT REVELS
By Carl Andre
EXTRAVAGANZA
CATALOG NO. 1111
Price, 60c.

SWEET LAVENDER
By J. Lament Galbraith
GRACEFUL DANCE
CATALOG NO. 1111
Price, 35c.

SHOWER OF STARS
By Paul Wachs
CAPRICE
CATALOG NO. 1111
Price, 40c.

TWO FLOWERS
By Carl Koelling
CATALOG NO. 1111
Price, 30c.

BY THE WATERS OF MINNETONKA
By Thurlow Lieurance
AN INDIAN LOVE SONG
CATALOG NO. 1111
FAMOUS AS A VOCAL SOLO AND VERY POPULAR IN THIS PIANO SOLO EDITION
Price, 35c.

GRANDE VALSE CAPRICE
By H. Engelmann
Trio di Valce brillante M. H. 2-50-53
CATALOG NO. 1111
Price, 75c.

Piano Teachers can secure complete copies for examinations on the Presser "On Sale" Plan.

In ordering by mail it is best to send stamps, money-order or check, not coins.

ORDER FROM YOUR DEALER OR
THEO PRESSER CO.
Music Publishers and Dealers
1712-1714 CHESTNUT STREET
PHILADELPHIA, PA.

ART

We Teach COMMERCIAL ART


Meyer Both Company, maintaining the most widely known Commercial Art studios in the World, offers you a practical training based upon 25 years' success in producing over a quarter million drawings for leading advertisers. This attractive profession equally open to men and women. Home study instruction.

Get Facts Before You Enroll in Any School

Send 4c in stamps for illustrated book telling of the success of our students.

MEYER BOTH COMPANY
Dept. 110
Michigan Ave. at 20th St.
CHICAGO, ILL.

Why Was She the BRIDE?



At the hour arrived, she had long been waiting—just a few days, a few words and as hours forever. Her, in spite of the fact there were many others more beautiful and talented. Her secret was simple. Thirty years ago she had read an amazing new book entitled "Winning Womanhood," which shows how any man can attract men by using the simple laws of psychology and human nature. She could just as easily have fascinated any other man. You, too, can read this book; you, too, can enjoy the worship and adoration of men, and be the radiant bride of your own choice. Just cut out this ad, write your name and address on the margin, and mail to us with 10c. The little book outlining these revelations has been sent you, postpaid in plain wrapper. Know its power. Send your dime today.

THE PSYCHOLOGY PRESS
So. 14th St., St. Louis, Mo. Dept. 59-A

EARN TO TUNE PIANOS

At HOME
DURING
FREE
TIME

Exceptional opportunities awaiting the trained Piano Technician. Short hours, pleasant surroundings, uncrowded field, makes this an ideal profession. Our Tune-A-Phone, Action Model, tools, charts, simple lessons and analysis of Business Advertising, you can quickly and easily and be prepared to make big money. Low tuition. Easy terms. Diploma granted. Listed 1898. Money-back Guarantee. Write today for FREE book, "Winning Independence."

WILLIAM BRYANT SCHOOL OF PIANO TUNING
Yant Building Augusta, Michigan

CLASS PINS AND RINGS

Special designs for Conservatories of Music and for Musical Clubs. New catalog (600 designs) SENT FREE. Buy Class Pins and Rings direct from maker. SAVE MONEY!

C. K. GROUSE CO.
91 Bruce Ave., North Attleboro, Mass.

COMPLETE TREATISE ON TRANSPOSITION

By CHARLES LAQUORGUE

Solution to ALL problems of Transposition
Practical, Scientific
Price, \$2.50

L. Publishing Co. 716 Fine Arts Building, Chicago

WYNER-DALHEIM & CO.

MUSIC PRINTERS

ENGRAVERS

WE PUBLISH OUR REFERENCE
WRITE FOR PRICES

54 W. LAKE ST. CHICAGO, ILL.

Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

QUESTION. Where was the first organ in the United States located? Where did it come from? Who built it?

ANSWER. The history of the organ in America probably begins with the importation of the instrument known as "The Brattle Organ," so called after Thomas Brattle, Treasurer of Harvard College, who willed the organ to the Brattle Square Church, and who died in 1713. The donor feeling that there might be opposition to the acceptance of the instrument, attached a proviso to the bequest that the offer be accepted within a year after his death. In the event of its not being accepted by the trustees of the Brattle Square Church, the instrument was to be offered to King's Chapel, the Boston representative of the Church of England. The donor also stipulated that an organist should be secured, a "sober person to play skillfully thereon with a loud noise." The Brattle Square Church having rejected the instrument, it was accepted, after some hesitation, by the congregation of King's Chapel, Boston, and erected in 1714, when a Mr. Enstone, an Englishman of Tower Hill, London, was invited to become organist at a salary of thirty pounds a year. The instrument remained in use in King's Chapel until 1756 when it was purchased by St. Paul's Church, Newburyport, where it was in use for eighty years. It was next purchased by St. John's Church, Portsmouth, N. H. In 1901 the instrument was brought to Boston and placed on exhibition with other musical instruments in the new Horticultural Hall. We do not have at hand information as to the builder of this organ, but it was imported from England and was first installed in the home of Thomas Brattle. We cannot give exact date of its original installation; but, under date of May 29, 1711, the Rev. Joseph Green notes in his diary: "I was at Mr. Thomas Brattle's; heard ye organ."

QUESTION. Is the Austin Organ of 283 speaking stops in the Public Ledger Auditorium (Philadelphia) completed? Could you give the important facts of the construction, and the names of the stops and couplers?

ANSWER. This organ has never been completed. The original intention to place the instrument in the Public Ledger Auditorium was abandoned and it was offered to the City of Philadelphia, but up to the present time no "home" has been provided for it, which accounts for its non-completion. Since it has not been completed, the final details of construction could not be given accurately, as the "lay-out" would undoubtedly be different from that originally planned.

QUESTION. Please send me a list of the best organ builders in the United States. Name and underline the very best or put the names in a row, the best at the top and the rest following as to their quality of work.

ANSWER. Obviously the Editor could not give the list you request in the columns of this department. There are a number of good builders in the United States, each differing in details of construction, tone quality, and so on, but excelling in certain points; and, as organists differ in their preferences, it would be unfair to the builders of the country for the Editor to express his personal preferences, and arbitrarily name any one as the very best instrument. Would suggest your investigation

ing the products of the various well-known builders and forming an opinion based on your experience.

QUESTION. Will you kindly give a list of the terms frequently used in French Organ Music, together with the equivalent in English?

ANSWER. Directions for the registration of French organ music cannot always be literally transferred to the organs in this country, with good effect. A knowledge of French organs will be of much assistance in adaptation to American instruments. We will, however, give a list of some of the more frequently used terms and their meaning in English:

Positif. (Pos.)	Choir
Récit. (Réc.)	Swell
Grand Orgue (Gd. O.)	Great Organ
Pédals (Péd.)	Pedals
Anches (Anch.)	Reeds
Fonds	Foundation Stops
Grand-Chœur	Full Organ
Hautbois	Oboe
Jeux Doux	Soft Stops
Jeux Forts	Heavy Stops
Montre	Open Diapason
Octavin	Harmonic Piccolo, 2'
Plein Jeu	Mixture
Tirasse (Tir.)	Coupler
Ajoutez	Add or Draw
Boite Fermée	Swell Closed
Boite Ouverte	Swell Open
Mettez	Draw
Otez	Put In
Accouplé	Coupled

The term "Anches préparées" meaning "Reeds ready" (or Reeds prepared) will also be found frequently; but the term is not often applicable to American organs, as it indicates the use of the Ventil System, used in French Organs, whereby the stops are drawn in advance, but are not effective until the Ventil pedal is put down, releasing the air necessary to make them speak.

Much information in reference to French organs may be found in the excellent book *The Organ in France* by Wallace Goodrich.

QUESTION. I think that it would be a good idea to publish in each issue of "The Etude" a certain number of the most common organ stops, stating very briefly their shape, size and construction. Also give good substitutes.

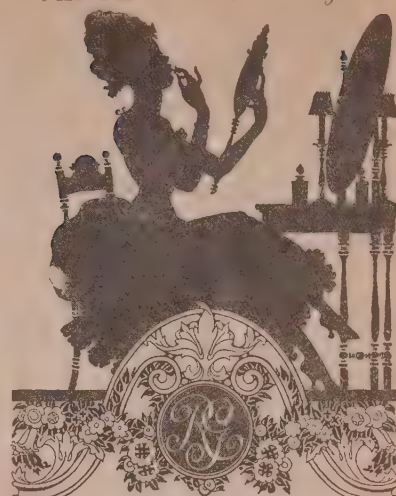
ANSWER. The matter of including details of construction of organ pipes in this column will be given consideration.

Q. In the November ETUDE you named some synthetic stops found in the Atlantic City High School organ. Are there any other synthetic stops besides those named?

A. The list given did not include all the synthetic tones available in the Atlantic City organ, the following additional ones also having been found in that instrument: (Clarinet—Vox Humana (Echo) 8' and Spitz Flute 12th (unit) Saxophone—Clarinet 8'—Open Flute 8' and Kinnara 8'. English Horn—Violoncello (String Organ) and Tibia Minor 12th (unit). Cor Anglais (pp.) Viol Sordo (Echo) 8' and Spitz Flute 12th. Quintadena—Any Flute and its own 12th. Orchestral Oboe—Violin (String Organ) 8' Tibia Minor 12th and Viol 17th.

In the production of these synthetic tones the unisons (8') must have considerable harmonic development, while the off unisons (12th, 17th, etc.) must be free from harmonics. The scales of the component ranks influence the effects, which are best obtained when the unisons and off unisons are in separate swell boxes, but placed close together.

"Anthems are sometimes introduced into church because they keep the choir in a good temper."—Mr. Sydney Nicholson.



Beautiful Lips

Always proclaim the fact that their possessor gives thought to her personal appearance and helps Nature by the judicious use of a pure lip pomade.

ROGER & GALLET Lip Pomades

are absolutely pure, pleasing and effective in use, protecting the lips against the chapping winds of winter. Automobileists and lovers of outdoor sports, men as well as women, find them indispensable. The sale of millions of these ROGER & GALLET tubes each year in the United States is a tribute to their superior merit. Ask for them by name.

"Fashions in Fragrance" our colorfullittle book, of Parisian toilette specialties, tells all about Lip Pomade as well as the many other ROGER & GALLET creations. Complimentary on request. Address:

ROGER & GALLET

Parfumeurs - Paris

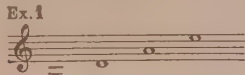
709 Sixth Avenue
New York

Canadian Agency: Emile Mériot
103 rue St. François-Xavier, Montreal

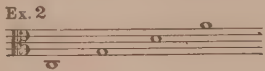


ONE of the most interesting points in the study of words is the difference caused by the omission, addition, or alteration of a letter, or letters, in a given term. For instance, by the first-named process revolution is reduced to evolution; by the second method ought is changed into naught; while the final procedure is abundantly illustrated, so far as the Italian language is concerned, by the title of this short article.

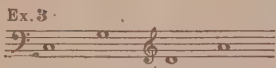
Accordatura, or, to give the term an Anglicized form, Accordance, has been well described by Dr. Theodore Baker as "The series of tones according to which a stringed instrument is tuned." As most of our readers are aware, the Accordatura for the Violin is



for the Viola or tenor Violin.



sounding



a perfect 5th lower than the Violin; for the Violoncello.



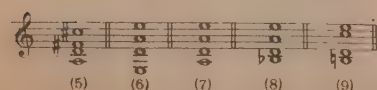
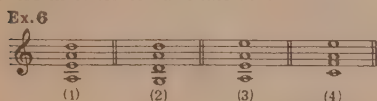
an octave lower than the Viola; and for the double bass of four strings,



all of which later strings sound an octave lower than the notes written, the double bass being what is known as a transposing instrument, one in which the sounds produced differ from those actually written.

To some of our readers it may come as a surprise to learn that any other tuning has ever been employed since the accordatura of the stringed instruments of the modern orchestra was fixed at the time of their establishment, early in the 17th century. But while it is true that the accordatura previously quoted has remained the general rule, there have been occasional departures therefrom. In all but two or three instances these licenses have been taken in the accordatura of the Violin, and here almost always, for solo purposes and effects. This somewhat irregular method or alteration of the regular tuning has been termed *scordato*, an Italian term meaning, primarily, discordant or out of tune; but, secondarily, tuned contrary to orthodox procedure. Then the substantive *Scordatura* would signify "the alteration of the ordinary accordatura of a stringed instrument for the attainment of special effects" (Dr. Baker).

The fact that the Scordatura has been more frequently employed in violin tuning than in the case of any of the graver stringed instruments is due to the lighter construction and greater elasticity of violin strings as compared with those of the violoncello or double bass. Perhaps our best plan will be to show, in fairly correct chronological order, the *scordature* which have been adopted by some of the older and of the more modern writers, numbering these in order to facilitate reference.



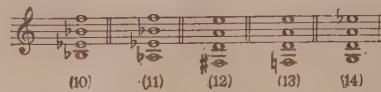
The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department
"A Violinist's Magazine Complete in Itself"

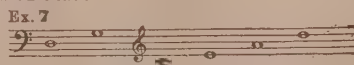
Accordatura and Scordatura

By Orlando A. Mansfield, Mus. Doc.



From this table we can easily see that the fourth (or G) string of the violin is the one most frequently altered—eleven times out of thirteen; that the E (or first) string exhibits less than half this amount of departure from normal tuning, being altered only five times out of thirteen; also that the other strings show still less variation, the D (or third) string being altered only four times out of thirteen; while the A or second string displays the least change of all, or three times out of thirteen.

Assigning each of these abnormal tunings to one or more composers, we find the *scordature* Nos. 1 and 2 employed in two of the Sonatas of Heinrich von Biber (1644-1704), the first German composer "of violin music of any artistic worth at all," a man of such extraordinary prominence in his profession that, in 1681, he was raised by the Austrian emperor to the rank of nobility. Some authorities have asserted that he was the inventor of the *scordatura* on his instrument, but most probably it is derived from the tuning of the treble or discant viol, the six strings of which were tuned thus:—



The third method of *scordatura* shown in Ex. 6 was very popular in some of the old Scotch reels and dance tunes and was probably utilized because affording additional facility in playing in sharp keys and adding more brilliancy of effect to the lowest notes of melodies written therein. Giuseppe Tartini (1692-1770), the founder of the Paduan school of violin playing, and the discoverer of what are known as combinational tones in musical science, employed this tuning in at least one of his sonatas; while his fellow countryman and contemporary, Pietro Castrucci (1689-1752), a pupil of Corelli, who is supposed to have died in Dublin and was at one time the leader of the orchestra in Handel's theatre in London, introduced this *scordatura* in a fugue from one of his violin sonatas.

An examination of the fourth tuning of our series clearly shows, from the introduction of the interval of a third—from F to A—and the placing of the other strings a fourth and fifth apart, the lingering influence of the old viol accordatura. This raising of the G string to C—a perfect fourth—is the sharpest tuning of that string. This

particular one is from the so-called *Enigmatic Sonata* of Pietro Nardini (1720-93), the devoted pupil of Tartini, and the greatest of the Tuscan violinists.

In our fifth example we again see the viol influence in the interval of the third, from D to F sharp, between the middle strings, and in the lowest depression of the E string—a minor third, to C sharp, while only the D string remains unaltered. This example is from the pen of one of Nardini's contemporaries, Emanuele Barbella, a Neapolitan composer who uses this *scordatura* in his *Serenade*. It is also employed by Bartolomeo Campagnoli (1751-1827), a pupil of Nardini, and afterwards a friend of Cherubini, in his *Notturmo*, a movement written in imitation of the Viola d'Amore, a tenor viol of six strings tuned to the chord of D major and furnished with what were known as "sympathetic strings," that is, strings which were not played with the bow but merely employed to reinforce by their vibration the sounds produced by the normal strings of the instrument.

The Sixth Tuning

The sixth tuning of our series is remarkable for the depth to which it carries the G string—right down to tenor E in the third space of the bass clef—a minor third lower than normal, the largest depression of the fourth string our series supplies. It would require a very stout string to produce anything like the bass effect intended by the composer who employed it, Antonio Lolli, an extraordinary performer of the eighteenth century who "appears certainly also to have been," says Herr Paul David, "the type of an unmusical, empty-headed virtuoso, and in addition a complete fool." Lolli employed this *scordatura* in one of his show pieces, of which only the violin part was his own composition, and this was "corrected, furnished with accompaniments, and brought into shape, by another hand."

We next find, in No. 7 of Ex. 6, a *scordatura* favored by several writers of the nineteenth century, among them, De Bériot (1802-70), the husband of Malibran and the teacher of Vieuxtemps, who employed it in his second *Air Varié*, Op. 2; Mazas (1782-1849), pupil of Baillot at the Paris Conservatoire; F. H. Prume (1816-49), a Belgian violinist, sometime a professor of the violin in the institution last mentioned. The *scordatura* we are now discussing requires but the alteration of the G string, and that only raised a tone. Its use would facilitate execution in sharp keys, and give brilliancy to melodies lying within its compass.

(To be concluded next month)

Nomenclature of Strads

THE exquisite grace of outline of the violin, as perfected by the masters of Cremona, as well as its marvelous coloring and limpid varnish, to say nothing of the almost miraculous tone effects possible, have resulted in the violin being invested with a halo of romance, as is the case with no other musical instrument. Innumerable legends and fanciful stories have sprung up about the violins of Cre-

mona, many of which are pure fiction.

A subscriber writes: "I have heard that someone wishes to recover three genuine old Stradivarius violins, with certain names, as I believe; in fact, I know that he named his violins, or some of them at least. Do you know who it is that wishes to recover these valuable old specimens of Antonius Stradivarius, and by what name they are known, if they were named by

the old master? I do not know who this party lives in this country or foreign lands. If you know or can find out for me, will you please let me know as far as possible?"

Our correspondent is respectfully informed that not one party alone, but the whole world is looking for genuine Stradivarius violins, and they are looking only for three, but also for as many as they have money to pay for. In other words, violinists, collectors and dealers are combing the whole world with tooth combs for "Strads," which are only the finest violins, from a musical standpoint, yet made in the world which have also a stable and constantly increasing value. A "Strad" in preservation is worth on the American violin market today, from \$10,000 to \$25,000 and I know of owners of some of the greatest Strads who hold the instrument at from \$50,000 to \$100,000, although I have heard of no sales at that price.

Earlier Prices

When I was a boy a good specimen of Stradivarius workmanship could sometimes be bought as low as from \$2,500 to \$3,000, with other Cremona violins at similar low prices. One of my violin teachers during my boyhood bought a splendid Carlo Bergonzi in Berlin for \$800. I saw a similar specimen of Bergonzi listed in a recent American catalog at \$12,000. May I think of the advance in value in Chicago, does it not?

There is an unlimited demand for Cremona violins of the first rank; but must be undoubtedly genuine, and in preservation. The demand comes not from violinists, who wish to use the violin professionally, but from dealers who expect to sell them again at a profit, from collectors, who love them for beauty, rarity, and value. These collectors hunt for old violins as other collectors collect rare stamps, coins, pictures, tapestries, and objects of art of all kinds. There are many private collections of old violins, scattered all over the world, the values of which range from \$10,000 to \$300,000 or more. These collectors constantly on the lookout for rare specimens made by the great masters of violin making. They seek especially for violins in a perfect state of preservation, which have been owned and played by famous violinists, or which have been one time in the possession of royal and famous personages. The late George Hawley, of Hartford, Conn., and Antonio Paretto, of Washington, were two leading American collectors who owned world-famous collections of violins, which have since been sold to dealers.

Prices on the Rise

The prices of Cremona violins of the first rank have been constantly mounting for the past fifty years.

The most famous violins of Stradivarius and Guarnerius have been named by owners at various times. Thus we have the "Dolphin" Strad, the "Betts," the "Duke of Edinburgh," the "Messiah," the "Spanish," the "Ludwig," and so on. Strads. Of the Guarnerius, we have the "King Joseph," the "Duke de Campo," the "Jarnowich," the "Spanish Joseph," and others. These names were not given to the violins by Stradivarius and Guarnerius, but by comparatively modern violin collectors and dealers. As far as the makers did not give special names to their violins.

So it would seem that the story that our correspondent has heard, about some collector who is searching for three Strads, special names given them by Stradivarius himself, is simply one of the many stories which are so often heard.



ALBERTO JONÁS

BOOK III is ready MASTER SCHOOL of MODERN PIANO PLAYING and VIRTUOSITY

by
Alberto Jonás

astounding success! Pronounced
most remarkable school of piano
books ever published. Take les-
sons from Bloomfield-Zeisler, Busoni,
Debussy, Dohnanyi, Friedheim, Fried-
man, Ganz, Gabilowitsch, Godow-
sky, Goodson, Jonás, Lhevinne,
Mantel, Sauer and Stojowski.

Books I, II and III \$4.50 each

Buy from your local dealer
Ask for a circular

FISCHER, Inc., COOPER SQUARE NEW YORK

CHICAGO
Boylston St. 340-342 So. Wabash Ave.

GUST GEMÜNDER & SONS

25-127 West 42nd St., New York

A WONDERFUL COLLECTION OF

OLD AND NEW VIOLINS

Consult every individual
violinist on the subject of
purchases.
THE BEST and
BEST FOR ALL
at \$15.00 up for the
students.

GEMÜNDER
VIOLINS

Currently the superior of all.
been making and selling vio-
lins for over 40 years. Just think of
violin. Catalogues free on

IE VIOLIN WORLD
35th year. \$1.75

separate solos with piano-
premium list.

VIOLINIST'S HANDY KIT

Wire E	.50
with silk knot protector	
Red A	.90
Red D	.70
Red Silver G	.75
Notch Spacer	.15
Nippers	.20
Red Rosin	.25
Lubricator	.25
	3.70

Postpaid with Waterproof Five
Pocket Pouch on receipt of \$2.00

MUSICIANS SUPPLY CO.

3 Newbury Street, Boston, Mass.

TEACHER Should despair of finding the exact
educational material desired with-
out our service department.

LEO PRESER CO., Philadelphia, Pa.

VIOLINS

Deep, Mellow, Soulful

We are makers of high-grade violin
instruments of the finest tonal quality
appreciated by the greatest artists. Re-
turns if desired. Get details today

GUSTAV V. HENNING
2424 Gaylord St., Denver, Colo.

The Conductor

By Dr. Perry Dickie

To drill and conduct an orchestra com-
posed of amateurs instead of professionals
requires a person of an entirely different
temperament. In the former the display
of diplomacy and tact are essential at all
times, and any loss of patience must never
be shown. the amateur musician stands
high on a pinnacle of dignity and is quick
to resent anything savoring of disrespect.
It is necessary for the conductor of an
amateur orchestra to understand fairly well
every instrument played in his organiza-
tion, so that corrections or suggestions are
backed by a knowledge that will carry
weight when they are made.

To be a musically successful conductor
of any orchestra, in fact, be it professional
or amateur, requires far more than an
ability to wave a stick, no matter how
gracefully or energetically it is done. In
fact, the conductor must be willing to carry
on a never-ending work of preparation
"behind the scenes" if artistic results are
desired from the organization.

We have always favored and advised as
preferable a talented amateur for conduc-
tor for an amateur orchestra. Such a one
may not in all cases possess the ability of
a first-class professional conductor, still he
would have more of this than a poor one
of the latter. However, the amateur would
be more likely to sympathize with his en-
vironment and would regard it from an
aspect that a professional would not be
likely to do. Furthermore, we have always
been partial to a pianist for conductor of
the orchestra, not only amateur but pro-
fessional as well, as being better fitted to
carry on this work. The study of the
piano gives one a far broader knowledge
of music than is possible with any of the
one-part instruments, with which the hori-
zon is of a necessity more circumscribed;
unless it is a case of one playing the piano
as well as another instrument. It is a
matter for congratulation that in some of
our first-class music schools the study of
the piano is required for all pupils of or-
chestral instruments.

The Composer's Orchestration

A point that the conductor should bear
in mind is that the composer or arranger
has spent more of his time over the or-
chestration than on the writing of the com-
position with the intent that certain in-
strument or their combinations are to be
heard; hence it should be his aim to follow
this out and give them prominence. It
would seem that too many of our orches-
tral conductors, and not all amateurs either,
do not realize this fact, from the tone
monotony they manage to instill into their
conditions and interpretations of orchestral
works. This is especially noticeable in the
music of our theatres, where the 'cello—
when they have any—are never heard and
the clarinet—if there is one—is only de-
tected by a few occasional notes heard
above the others. We have in mind a
prominent opera orchestra in this city,
many years ago, where the oboes were
placed under the stage and never a note
could one hear from them even when called
for solo parts. This was the most striking
display of an orchestral homogeneity with
which we have ever met. When it is for-
gotten that the main charm of the orches-
tra is the variety of tone qualities that are
obtainable from it, we have that which is
not a bit better than an automatic machine.
To our mind, in the matter of strong or-
chestration we would much rather hear
even too great a prominence of such parts
as the 'cello, oboe, clarinet, bassoon and
horn, than not at all or even indistinctly,
and thus perhaps lose what might be most
delightful bits of orchestration, which are

present in the classics as well as music of
the higher class of the present day.

Of course, it should be realized that to
show off orchestration to its best advan-
tage is an art not possessed by all and
which probably accounts for the reason
why it is not more often heard. We would
say, however, that, in rehearsing, to obtain
the full orchestral effects, except in the
case of an experienced conductor, one can
never intelligently distinguish the orches-
tration when standing in the midst of the
players. We therefore advise the non-ex-
perienced leader to stand away at some
distance from the orchestra, having some-
one else to beat time—to criticize and direct
and thus have some idea of the results.

The Choice of Music

Choosing music for the amateur orches-
tra requires a far greater amount of judg-
ment and discretion than for a professional
organization where the players—at least
in the better class—are to play any part
put before them, no matter how difficult
it may be.

It is a very bad policy, with amateurs,
to attempt music that is technically beyond
their ability to play; since, no matter how
much it may be rehearsed and worked over,
it never will improve beyond a certain stage
and that not very high. Neither, on the
other hand, should a too simple class of
music be played, as it will fail to give an
incentive to work. We would suggest that,
as the orchestration of a piece plays a most
important part in its effectiveness, when
the music be procured of publishers of high
standing—even if it costs a little more—
who employ musicians for this work who
are paid prices sufficient to insure musically
artistic arrangements. It should be borne
in mind that when an article is too cheap
there cannot be afforded a fair price for its
production. This applies to music as well
as to anything else. It is always well to
have music sent on approval, to be tried
over with the orchestra before accepting it.

Upon the class of music to which an
amateur orchestra aspires depends to a very
great extent the artistic success of the
organization.

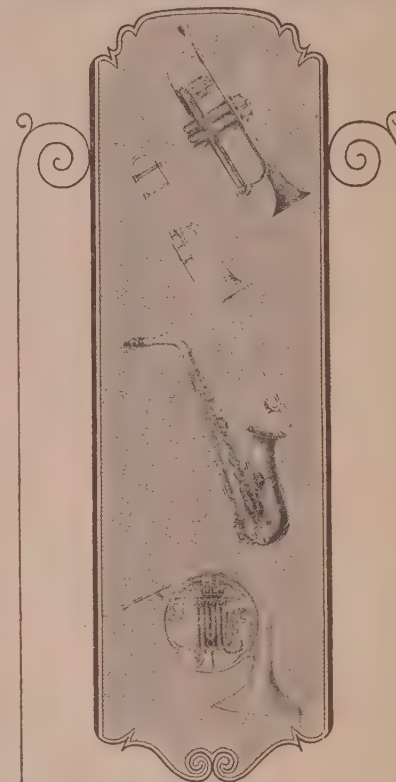
Playing popular trash is destructive to
all possibilities of any artistic future for
such an organization. In fact, we invariably
refuse to give any attention to an orches-
tra that contemplates playing this
kind of music, as unworthy of any trouble;
as the kind of people who listen to it will
never know the difference between good
and bad playing, and therefore it matters
not what they do.

In the music chosen we would suggest
a certain number of pieces containing long-
sustained notes, as it is from this that tone
quality is derived, which is so important
in all orchestral music and the first aim of
all musicians. We have always advised a
thorough study of waltz movements as a
very valuable means of bringing about a
unanimity of playing in the ensemble. It
is, however, rather a difficult matter to
specify what music an organization should
play, without knowing and judging of their
ability. The advice we give must be on
general principles. Much must be left to
the judgment of the conductor; if he is a
good one then is the orchestra thrice
blessed.

Rehearsals

We are opposed to taking up time at the
regular rehearsal for any individual or
group drilling or coaching. The usual
amount of time for rehearsing by the ama-
teur orchestra—barely two hours a week—
is little enough and too little to spare any
of it for work which should be done at
another time. The whole period should be
devoted entirely to the ensemble.

Symphony Conductors Choose Conn Instruments



You will profit by following the
example of the foremost symphony lead-
ers, a few of whom are pictured here, as
well as the concert band and popular
orchestra players who prefer
Conns for beauty of tone, ease
of playing, and reliable action.



Stokowski (above)
Philadelphia
Mengelberg
New York



Double on a Conn.
Modern music stresses
the wind instruments—
choose the one which
appeals to you most: cor-
net, saxophone, trom-
bone, French horn, flute,
clarinet, etc. With a Conn
you win quick mastery;

fill your spare hours with added pleasure
and profit, too, if you wish.

Free Trial; Easy Payments

Send coupon now for litera-
ture and details of Free Trial
offer on any Conn instrument.
Remember, Conn is the only
maker of every instrument
for the band. With all their
exclusive features Conns cost no more.

School Music Supervisors. Write for
details of our new \$5.00 plans enabling
you to have a complete set of
instruments for band or or-
chestra. Rent or purchase on
amazingly easy terms. Every
school can now have a band or
orchestra; get the facts on these
new plans; they are for you.



Hertz
San Francisco



Gabilowitsch
Detroit

Conn dealers and agents everywhere.

CONN
BAND
INSTRUMENTS
WORLD'S LARGEST MANUFACTURERS

C. G. CONN, LTD., 113 Conn Bldg., Elkhart, Ind.
Please send literature and details of free trial offer on

(Instrument)
If interested in \$5 plan on complete sets check ()
Name.....
St. or R. F. D.....
City, State.....
County.....
(Use pencil, please)

AMERICAN CONSERVATORY

JOHN J.
HATTSTAEDT
President

Chicago's Foremost School of

MUSIC

Offers modern courses in Piano, Voice, Violin, Organ, Public School Music, Musical Theory, Dramatic Art, Expression, Orchestral Instruments, Theatre Organ School, etc. One hundred eminent artist instructors. Superior Training School supplies teachers for colleges. 40th year.

Diplomas, Teachers' Certificates, Degrees, Dormitory accommodations. Unrivaled tree advantages. Students may enter at any time.

Catalog Mailed Free.

571 KIMBALL HALL, CHICAGO, ILL.

COLUMBIA SCHOOL OF MUSIC

Clare Osborne
Reed, Director

25th Year.

One of America's Finest Institutions
Devoted to Education in Music

Fully accredited courses leading to
CERTIFICATES, DIPLOMAS
and DEGREES

By Authority of the State of Illinois

Training in the following departments:

Piano, Voice, Violin, Theory, Violoncello,
Normal Training, Public School Music,
Chorus Singing, Correlated Arts, History
of Music, Ensemble, Orchestra, Profes-
sional Accompanying, Conducting, Dramatic
Expression, English and Psychology

Send for complete catalog

COLUMBIA SCHOOL OF MUSIC
Box E, 509 S. Wabash Ave., Chicago

COSMOPOLITAN SCHOOL OF MUSIC & DRAMATIC ART

DR. CARVER WILLIAMS—President
Located in Kimball Hall—Chicago's Music Center

Eminent faculty of 60 Artists. Normal training for
Teachers. Students' Orchestra, Concerts, Lectures,
Diplomas, Degrees and Teachers' Certificates.

Departments—Piano, Voice, Violin, Musical
Theory, Composition, Violoncello, Orchestral
Instruments, Public School Music,
Dramatic Art, etc.

Many Free Advantages and Scholarships
Piano and Violin Prizes

For particulars address—Edwin L. Stephen, Mgr.
COSMOPOLITAN SCHOOL OF MUSIC
Box E, 16th Floor Kimball Hall Bldg., Chicago

MILLIKIN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offers thoro training in music. Courses leading to
Bachelor of Music Degree, Diploma, and Certificate
in Piano, Voice, Violin, Organ, Public School
Music Methods and Music Kindergarten Methods.

Bulletin sent free upon request

LOWELL L. TOWNSEND, Director.

Faulty intonation is a very common weakness with amateur musicians and is largely due to insufficient scale practice, which is a most effective means of overcoming this trouble.

Vacations

The question of vacations for music students has been agitating the minds of some of us with the usual differences in opinion.

In regard to this matter we would say that, granted that some reasonable let up in the work of a student practicing five or six hours a day during the year is advisable and should be availed of when possible, when this idea is advanced for the average child laboring from half an hour to one hour a day, with usually generous periods of rest during this time, surely there could not be any very alarming conditions arise from such strenuousness even if the practice were continued throughout the whole year, of course allowing resting on Sundays.

Vacations, such as are advocated by the pros on this subject, are never conducive to progress; and if for any too great length of time—especially as in the case of laying off for the whole summer as is indulged in by children and unenthusiastic amateurs—are positively disastrous to any future possibilities of ever attaining to anything in music. We grant that, in the case of one who has acquired a perfect technic and reached a high stage of musical ability, such a laying off for even very long periods, years in fact, they can take up their work again and, after a certain amount of brushing up, show no signs of rustiness. Sometimes it would seem that they can even do better than before their rest. This, however, is not a safe precedent for the amateur to follow.

It may not be known to all, but is a fact, nevertheless, that the best results from musical practice are obtainable in warm weather when all the tissues of the body muscles, tendons and ligaments are in a state permitting of a greater flexibility and therefore capable of receiving the greatest amount of benefit from practice. This is a point to be borne in mind by the advocates of complete summer inactivity.

This idea has been largely adopted and carried out by many of our amateur orchestras, in discontinuing their rehearsals of a scant two hours a week, during the summer months, laying off entirely, some even going so far as not even to practice. This is, of course, absolutely stultifying and it is no wonder that the emanations from such cannot properly be characterized as "the harmony of the spheres," to express it mildly. Our advice to the members of such of these organizations as wish to become really musical is that they keep up their rehearsals, even if only two or three attend; as they will be the gainers every time.

We suggest that no further time should be spent on a piece at rehearsal, whenever there is any sign of its becoming monotonous to the players. It is very hard to be interested in what one has had enough of for the time. Therefore, stop when interest seems to be flagging; lay the piece aside and take it up another time.

In taking up a new piece we advise playing it through by the whole orchestra at first, in order to give them an opportunity to obtain some idea of it as well as for the conductor to ascertain the weak points to be given attention at private drills. We advise at rehearsals always starting with something well known to all—so to express it, for limbering up purposes as well as to give an impetus of a good beginning. This same applies to closing with a piece with which they are familiar. Whatever new work is to be undertaken should be at times between the above. It is well to make it a point at each rehearsal, when new pieces are not taken up for study, to read at least several, say of those sent on approval and which if satisfactory can be retained and laid aside for future study.

The Ensemble Orchestra (So-Called)

We receive frequent inquiries as to the advisability of the amateur orchestra being formed on the lines of the so-called "Ensemble Orchestra" of the music catalogues, inasmuch as we advise the omission of brass. This combination is composed, when in its theoretical entirety, of first and obbligate violin, 'cello, double bass, piano and harmonium (reed organ, which is usually omitted). In our opinion we would say that in most cases we have found them to be most decidedly monotonous to hear, even when composed of good professional players; and with amateurs they would be naturally still more so. However, where the 'cello part in these is permitted to be prominent, these combinations can be pleasing for a time; but ultimately the monotony of tone falls on the ear and enough becomes as good as a feast, in this particular. It is a modification of this combination that we hear so frequently in our theatres, and it is probably due to the dullness that we can bless the wisdom and good tastes of those of their managers who have abolished music entirely from their theatres, some giving as a reason that it was destructive to the illusions on the stage. It has always been a theory and presumption that the drama and music went hand in hand; but we must agree with the above parties that this is not the case with what is now dished up to us as dramatic music.

However, the "Ensemble Orchestra" can be made interesting and even enjoyable by adding to it some new tone qualities. A clarinet, alone, will make a change that one would hardly believe possible without trying it. In addition to this a flute and pair

of tympani as well as using the as it is intended it should be, would be a very monotonous affair into a very interesting orchestral combination.

Sight Reading

A valuable measure for improving intonation, for not only amateurs but professionals as well, is by learning to read from note. This would apply to instruments and especially those in which the note is formed by the player. Training in sight reading is a part of the instrument—although some can do it naturally, simply looking at the music and pressing it on the mind as to enable them to more intelligent rendering than in making it a mere mechanical process. Some are apt to do. We would say while this is most effective in promoting the ear perception of the player, of necessity one must be able to distinguish difference of tones to obtain any benefit from it.

Over-Time

By Edmund Lucaszewski

WHEN sitting down to practice, sheet of paper and a pencil for correction. Allot a half-hour of work.

In the course of practicing, none of us is perfect enough to do an hour straight without an error in notes, expression, fingering or some of playing. So, for each little mistake, down a mark. Each mark is equivalent to one minute of practicing. If you are careful, an hour and half of practicing is necessary and not all the minute made up. This to promote watch-

GIRVIN VIOLIN SCHOOL

RAMON B. GIRVIN, Director
A SPECIALIZING SCHOOL
for

Violin Double Bass Counter
Violoncello Harmony Composition

Attractions of the School: Lectures, Concerts, Trios. Students may enter at any time.

Limited number of free scholarships awarded examination upon application.

1430 Kimball Hall—Dept. E
Corner Wabash Ave. and Jackson Boulevard
CHICAGO

N.U. SCHOOL OF MUSIC

Third Quarter
Opens Feb. 8, 1926

Free Bulletin

describes courses and advantages. A distinctively higher school. Ideal location on North Lake Michigan, immediately to Chicago. Private instruction in vocal and instrumental, etc. Art studies without extra cost. Address—PETER LUTKIN, 102 Music Hall, Evanston.

Summer Session

Six Weeks, June 28 to August 7

Master School

Five Weeks, June 22 to August 1

Watch for Important Announcement in February Issue of this Publication

AMERICAN CONSERVATORY OF MUSIC

John J. Hattstaedt, Pres. — 571 KIMBALL HALL, CHICAGO

Why is Jazz? Schoenberg?
Stravinsky? Debussy?
Opera? Read

HOW MUSIC GREW

MARION BAUER AND ETHEL PEYSER

Amazing survey of music, musicians and instruments of all times and all nations, simply and entertainingly written for young and old alike. It is a history of Jazz as well as of the symphony. Admirably indexed. With countless beautiful illustrations.

\$4.50 at all Booksellers

P. PUTNAM'S SONS
2 West 45th St., NEW YORK

Violinologues

Every violinologue merits a place on every entertainer's program. For either stage or home use, we recommend the following as musical readings of local solos.

AMIN' IN DE TWILIGHT	(Negro)
HALF O' ME KINGDOM	(Irish Dialect)
PA SMILIN'	(Humorous)
LADIES' AID	(Inspirational)
LADY WHO LIVES NEXT DOOR	(Humorous)
MISSIONARY BARREL	(Humorous)
DIRECT LITTLE LADY	(Humorous Juvenile)
LOOK FOR YOURSELF, JOHN	(Swede Dialect)
ON DA PHONE	(Humorous)
YOUNGEST IN THE FAMILY	(Italian Dialect)

Sheet music form—price, postpaid, each 35c.
of "ETUDE 1926 COLLECTION," \$3.50.

Catalogue of entertainment material on request.

T. S. DENISON & CO.

Dramatic Publishers
WABASH AVE., DEPT. 73 CHICAGO

MUSICAL MERCHANDISE AND STRINGS

PROMPT MAIL ORDER SERVICE
TO ALL PARTS OF THE COUNTRY

Violin strings, Violin bows, cases, chin rests, rosin, pegs, mutes, bridges, Violin fingerboard charts, pitch pipes, tuning forks, Mandolin picks, guitar picks, Ukulele picks, Saxophone reeds, Clarinet reeds, batons, kindergarten instruments and many other items of musical merchandise are carried in stock, making it possible to give immediate delivery on orders.

Members of Leading Orchestras and many Violin Teachers use

STUDE BRAND VIOLIN STRINGS

Three Length E Strings...	15c net
Two Length A Strings...	15c net
Two Length D Strings...	15c net
G Strings, each...	15c net
30 Strings (1 bundle), E, A or D	4.00 net

In Hot or Damp Climates Use Pressed "Bandero" Waterproof Violin Strings.

HEO. PRESSER CO.
1712-1714 CHESTNUT STREET
Philadelphia, Pa.

Listen in for
THE ETUDE RADIO HOUR
SECOND THURSDAY OF EVERY MONTH
Eight P. M. Eastern Standard Time

ation WIP GIMBEL BROTHERS
Philadelphia, Pa.

Touch In Violin Playing

By Charles Knetzger

WE HEAR much about touch in piano playing; but to the violinist a sense of touch, or muscular feeling, is of equal importance. For the violinist the eye cannot serve as a guide, and his movements are directed entirely by the sense of touch or feeling. After he has acquired a correct position of the left hand, the fingers must be trained to fall automatically on the right spot. At first the ear must determine whether the pitch of the tone is correct; but a student who is being correctly trained will soon acquire the habit of placing the finger on the right spot without necessitating a backward or forward shift.

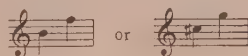
For this purpose the pupil must have an accurate knowledge of whole and half-steps, and intervals of all kinds, so as to be able to measure distance from one tone to another accurately. If, for example, his first finger is on B flat on the A string, and the next note is D on the same string, he would instinctively place his finger higher for the D than he would if his first finger were on B. So also if F natural on the E string is followed by B natural, he will stretch his fourth finger so as not to produce B flat.

In shifting from one position to another it is particularly important to train the fingers so that the movement will be neither more nor less than required. This

will necessitate much practice, until finally the movements become more or less automatic.

The piano player has a much larger area for measuring distance than the violinist, but in both cases the sense of feeling as to how much movement is to be made is of equal importance.

In order to learn to gauge intervals correctly the first requisite is that the pupil keep his fingers, especially the first finger, on the string, unless there is a reason for raising it. One of the chief reasons why beginners play out of tune is that they have their fingers up in the air instead of on the strings. Consequently they do not learn to measure distances, nor do they distinguish properly between whole steps and half-steps. The interval of a diminished fifth, for example,



in which the same finger executes the two tones on adjacent strings, is very often a stumbling-block, because the pupil does not move the finger up or down a half-step as the case may be. Beginners should have special drills on these diminished fifths, which so often mar a piece which is otherwise creditably played.

Violin Questions Answered

By MR. BRAINE

Farming and Violin-Playing

A. F. O.—You do not sate exactly the nature of the farm work you are obliged to do. However, if it is of such a heavy character that it stiffens the muscles of the fingers and arms very badly, it would no doubt interfere with a successful performance of difficult technical passages in violin playing. However, as you say you expect to play only light music of no great difficulty, you might succeed in playing music of that character well enough to get a good deal of pleasure out of it.

"Strads"—Zanetto

V. W. Z.—There are millions of violins scattered all over the world, with Strad labels pasted inside, exactly like the one in your violin. All but a few hundred of these violins are imitations of the original. Genuine Strads are worth a large amount, and good imitations made by artist violin makers are somewhat valuable. It is impossible to give an opinion on your violin without seeing it, just as it would be impossible for a banker to give an opinion as to whether a bank note was genuine without seeing the note.

Peregrino Zanetto was a violin maker of the Brescian school (Italian) who worked at Brescia from 1530 to 1610. He made some excellent violins, which of course are not to be compared with those of the great Cremona makers. 2—Bauer's *Practical History of the Violin*, is published by the H. Bauer Music Co., New York, N. Y.

"Ole Bull" Violin

R. A. M.—I do not think it would be possible to trace the maker of your violin, solely on the strength of the fact that it has the words "Ole Bull" stamped on the back. "Ole Bull," the name of the distinguished Norwegian violinist, is used simply as a trade-mark, and the violin is evidently a factory fiddle such as are turned out in vast numbers by obscure German makers in the Mittenwald.

Tone Improves.

G. S. B.—A violin made out of proper wood, by a first rate violin maker, according to the correct principles, as worked out by the great violin makers of Cremona, is reasonably certain to improve very greatly, if played by good violinists, after one hundred years of use. The theory is that age and constant playing produce a beneficial change in the structure of the wood, although some authorities deny this. The violin should at all times be kept in its case, in a dry place and carefully protected from great extremes of temperature. 2. Maybe the little work, *How to Choose a Violin*, by Honeyman, would interest you. 3. There is no reason why well-made violins should suffer a loss of tone, and every reason that they should improve with age and by being "played in" by a good violinist who plays in good tune.

Beautiful Melodies.

J. K. F.—*Trauermetz*, by Schumann; *The Swan*, by Saint-Saëns; *Largo*, by Handel; *Adoration*, by Borowski; *The Broken Melody*, by Von Biene; *Song of India*, by Rimsky-Korsakoff; are all beautiful melodies well adapted for solo violin playing. Successful rendition of these compositions depends on a

beautiful tone and fine bowing; and they are marvellously effective if well played.

Violin Obligato.

G. N. J.—A violin obligato part is one which is arranged to be used as an accompaniment to a solo voice, or another instrument, in duet style. Obligato means that this obligato part must be used to produce the proper effect. A violin part, *ad lib.*, means that the part may be either played or omitted.

Instruction Most Important.

G. T. C.—From what you write of your circumstances, I think it would be much wiser for you to pay \$100 for a violin, and \$400 for lessons, than to spend your entire \$500 for a violin, and to try to learn without a teacher. Good instruction is the most important thing during the first few years.

Get Dictionary.

J. K.—Get a good musical dictionary, and make it a point to look up all the words in your music which you do not understand. Do not depend on your teacher for everything.

Identifying Makers.

D. F.—It is quite impossible to tell you in a few words how you can distinguish the violins made by the great violin makers from skillfully made imitations of their handicraft. It takes years of experience to qualify as a good violin expert, and one must have had the opportunity of handling and studying hundreds of genuine old violins by the various great makers. An expert judges by the wood, the varnish, the model, the cut of the scroll and sound holes, the purfling, the general workmanship, the tone, and many other things characteristic of the maker. 2—Buyers and collectors of old violins, if they know their business, are not often "taken in" when they buy valuable old violins; for if they have not sufficient knowledge of the instruments themselves, they get the opinions of good experts before buying. 3—Yes, a violin branded on the back with a trade mark, "Hopf," "Sarasin," "Stainer," "Ole Bull," "Conservatory," and so on, is invariably a factory fiddle of doubtful value.

Genuine Gagliano.

J. W. C.—Your violin is no doubt a genuine Ferdinand Gagliano, since you have a guarantee from W. E. Hill & Sons, of London, to that effect. It is impossible for me to set a value on your violin without seeing it, since of two violins by the same maker one may easily command two or three times the price of the other, because of superior tone, preservation and so forth. I find two specimens of this maker listed in recent catalogs of leading American violin dealers. One dealer offers a specimen of 1781, for \$1500; another dealer a specimen made in 1757, for \$2200. Your best course is to have your violin appraised by a well-known expert.

"Everything technically which develops freedom, ease, delicacy, and strength of the bow arm works toward beautifying the tone."—Paul Stoeving.



LEOPOLD AUER GRADED COURSE of VIOLIN PLAYING

By LEOPOLD AUER

....

The sensation of the year! At last the teacher of Heifetz, Elman, Zimbalist and many other celebrities, has written a violin course, the most important of its kind ever issued.

In Eight Books, Each \$1.00

- Book
I —PREPARATORY GRADE
II —PRE-ELEMENTARY GRADE
III —ELEMENTARY GRADE (First Position)
IV —ELEMENTARY GRADE (First Position—continued)
V —MEDIUM ADVANCED GRADE (Higher Positions)
VI —ADVANCED GRADE (Higher Positions—continued)
VII —DIFFICULT GRADE (Advanced Bowing)
VIII —VIRTUOSO GRADE

In preparation: Leopold Auer Graded Course of Ensemble Playing

MAIL COUPON TO YOUR DEALER OR TO US

CARL FISCHER, Inc. Et.
COOPER SQUARE, NEW YORK, N. Y.

For enclosed, send me Books of LEOPOLD AUER GRADED COURSE.

Name

Address

The Director of Every
MALE QUARTET
and GLEE CLUB

will hail with delight
THE WITMARK CHORUSES No. 1
FOUR PART SONGS
for MALE VOICES
A BIG FEATURE
LYRIC TENORS and DEEP BASSES are SCARCE
Owing to this we have paid particular attention to our arrangements, the Tenors rarely going above F, Basses only touching an Ab or G occasionally.

GREAT for BOYS' GLEE CLUBS
SONGS for all OCCASIONS
Favorite Ballads, Spirituals, Sacred, Humorous, Novelty, Patriotic, March, Dialect, Parting and Friendship songs.

CONTENTS: Asleep in the Deep—Bake—Grateful, O Lord, Am I—Here's Love and Success to You—Honey, If You Only Knew—In the Candlelight—Lampit Hour—Lazy Bill—Let the Rest of the World Go By—Life of a Hunter for Me—Lord's Prayer—O Land of Hope and Freedom—Outdoor Life—Story of Old Glory, the Flag We Love—Strumming—Swing Low, Sweet Chariot—Tale of a Bucket, Till We Meet Again, Songs My Mother Used to Sing, River Shannon—Just the Thing.

for SCHOOLS and COLLEGES
Price \$1.00 Postpaid
FREE 48 Page Catalogs, **MINTREL MATERIAL**, Songs, Jokes, Musical Plays, 2-3-4-Part songs for **AMATEUR SHOWS**, in Schools, Colleges, Churches, Lodges, Homes, etc.

M. WITMARK & SONS
Dept E 1650 Broadway, New York

TINDALE
Music Filing Cabinet

Needed by every Musician, Music Student, Library, School and Convent.

Will keep your music orderly, protected from damage, and where you can instantly find it.

Send for list of most popular styles

TINDALE CABINET CO.
Flushing, New York City, N. Y.

Lawrence College Conservatory of Music

Appleton, Wisconsin

Four Year Courses Leading
to Degree of Bachelor
of Music

Three Year Courses Leading
to Certificate

PIANO, VOICE, VIOLIN, ORGAN, CELLO, BAND INSTRUMENTS, PUBLIC SCHOOL MUSIC, HARMONY, COMPOSITION, MUSIC HISTORY AND ART

Orchestral Training, Artist Recitals, Music Festival

Dormitories

Free Catalog

SECOND QUARTER OPENS JANUARY 5th

Address: CARL J. WATERMAN, DEAN, APPLETON, WISCONSIN

Cincinnati Conservatory of Music

59th Year

Founded 1867 by Clara Baur

A COMPLETE SCHOOL OF MUSIC WITH FACULTY OF
INTERNATIONAL REPUTATION

Courses leading to Degrees, Diplomas and Certificates

Residences for students from a distance on the beautiful campus near the center of
Cincinnati's music and art life. Send for Catalogue

BERTHA BAUR, Director
Burnet C. Tuthill, General Manager

Highland and Burnet Aves. and Oak St.
CINCINNATI, OHIO

DETROIT CONSERVATORY OF MUSIC

52nd Year

Francis L. York, M.A., Pres.

Elizabeth Johnson, Vice-Pres.

Finest Conservatory in the West

Offers courses in Piano, Voice, Violin, Organ, Theory, Public School Music and Drawing, Oral Interpretation, etc. Work based on best modern and educational principles. Numerous Lectures, Concerts and Recitals throughout the year. Branch studies. Excellent boarding accommodations. Teachers' certificates, diplomas and degrees conferred. Many free advantages. We own our own building, located in the center of most cultural environment.

Students May Enter Now. For detailed information address
JAMES H. BELL, Secretary, Box 7, 5035 Woodward Avenue, Detroit, Mich.



Front View Conservatory Bldg.

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

The Only University of Music in the World

All branches taught on the daily lesson plan : : Special Music Supervisors Course

Fall term opens Monday, September 7th, 1925. Summer School opens Monday, June 22nd, 1926

Catalogue on application to LYNN B. DANA, Pres. Desk E.

The beginner as well as advanced student receives careful training at

P.M.I.

Send for catalog
PITTSBURGH MUSICAL INSTITUTE, Inc.
131-133 Bellefield Ave. Pittsburgh, Pa.

Atlanta Conservatory of Music

THE FOREMOST SCHOOL OF FINE ARTS
IN THE SOUTH

Advantages Equal to Those Found Anywhere.
Students may enter at any time. Send for
Catalog.

GEO. F. LINDNER, Director

Peachtree and Broad Streets, Atlanta, Georgia

Louisville CONSERVATORY OF MUSIC

Individual and class instruction in Piano, Organ, Harp, Voice, Violin, Dramatic Art, Orchestral Instruments and all Theoretical Subjects. Many student and faculty recitals and three large student orchestras in connection with work. Public School Music Course leading to Supervisor's certificate. Practice teaching in Public Schools. Graduates accepted by State Boards of Education. Individual attention to needs of each student.

Address:
Jno. L. Gruber, Manager
252 W. Broadway Louisville, Ky.



The Cleveland Institute of Music

NEW TERM

Regular courses in all artist departments lead to diplomas

Teachers' course leads to certificate and includes two years of practice teaching
All instruments taught in new Orchestra School

Mrs. Franklyn B. Sanders, Acting Director
2827 Euclid Avenue Cleveland, Ohio



ESTABLISHED 1857

PEABODY CONSERVATORY

BALTIMORE, MD.

HAROLD RANDOLPH, Director

One of the oldest and most noted Music Schools in America.

Please mention THE ETUDE when addressing our advertisers.

Another Road to "Letterville"

By Sylvia Weinstein

BEGINNERS are more interested in the keys of the piano than the pages of the music book. So the keys may be used to fix in their minds the letters and their proper use.

First teach the names of the keys in their regular order. Then have the pupil to place the right thumb on E of the first line of the Treble, the second finger on the G just at the right and the other fingers on B, D, F. Have the pupil to do this as she repeats E-G-B-D-F, F-D-B-G-E, several times; and then as she says E, first line; G, second line, and so on. In this way, if the names of the lines are forgotten their position on the piano is remembered.

When the Treble lines are learned the spaces may be done in like manner, and then the lines and spaces of the Bass. The same plan may be carried to the added lines.

When this has been practiced at home and at the lesson, I test the pupils by asking them to play the third line of Treble, first space of Bass and others, not bothering with the letter names. Learned in this way, it is seldom that notes are played on the wrong part of the keyboard.

Danger of Musical Indigestion

By Robert Haven Schauffler

(In Atlantic Monthly)

THE man who supposes that he has digested music before devoting as much time to thinking about it as he has devoted to hearing it, is not only fooling himself and ruining his digestion but also is absolutely affronting the creator of this beauty, and the player who has been re-creating it, and the creative listener in the row behind who has been re-creating it. The sooner people discover that the musical world was never exempted from the primal curse—or blessing—of toil, the better. In the sweat of thy brow shalt thou become musically well bred.

In order to achieve this end the first thing to do is to restrict yourself to hearing no more music than you are sure of being able to digest. Until program makers have learned to send their audiences away still ready for one more course, it might be a wise plan to begin by leaving the hall in the middle of every concert and taking yourself on a quiet, musical walk in order to reconstruct as best you may what you have just heard.

Titles for Children's Exercises

By Alice M. Steede

WE all know the immense importance of creating and maintaining interest in the mind of the pupil, the only difference of opinion is as to how it is best done. In the Normal Training School this will probably be called an idea in psychology; and, building on it, the teacher will try to connect Geography and History with such of the every day facts of life as are already familiar to the child mind. It is somewhat more difficult in the study of music, as even the simplest terms are more abstract and transient than the facts and figures of the school books.

The publisher of so-called 'popular' music is well aware of this method of exciting interest, and takes care to adorn the covers of his masterpieces (?) with a drawing which strives to atone for paucity of ideas by brightness of color; but I have known more serious students of

music, who were rather ignorant literature, to choose music from a catalogue guided solely by the titles of pieces.

In teaching fairly advanced pupils music let us hope, makes its own and providing that the teaching is no adventitious aids are necessary with the little ones it is different. Quent appeals should be made to the imagination, and any attempt on the however grotesque it may seem. grown-up mind, to link the music to the sights and sounds of life as they should be carefully fostered.

Prima Donnas Change

By Lynne Roche

THOUGH their methods of expression temperament have known many changes the real nature of the prima donna almost as permanent as Gibraltar.

Diverting, if not ingenious, as so the modern operatic felinities have the most spectacular could scarcely play the spicy quip with more piquant than in Handel's days.

In 1703, Signora Francesca Marini l'Epine gave a series of "positively" appearances in London, throughout the summer season; though, with the prima capricious purpose, she was to remain in England for many years as one of the brightest stars of Handel's early operas.

At Drury Lane Theater (probably the first), on February 5, 1704, a servant Mrs. Tofts, a rival singer, hissing threw oranges at Signora l'Epine which she was taken into custody by police. Though Mrs. Tofts attempted to exonerate herself of complicity, the letter to the *Daily Courant* (how original are modern singers and agents!), the public seems to have been little convinced. This is probably the earliest displays of operatic jealousy at least in England.

About Musical Instruments

THE Hunting Horn, now appearing in the French Horn, was not used in the orchestra until the beginning of the eighteenth century.

* * *

A figured bass, that is, a bass part with figures below it to signify the harmony to be inserted or improvised, was used on all keyboard instruments playing in the orchestra, until the opening of the nineteenth century.

* * *

The Boehm flute, which was patented in 1847, by Theobald Boehm, marked a revolution in flutes. The holes were acoustically correct. Flutes are now made of cocus wood, ebonite or metal. The material has its champions among players.

* * *

At one time (about 1760) it was unusual to employ two or more keyboard instruments, such as the piano, in the orchestra as orchestral instruments.

* * *

At one time conductors were known as manuductors, that is, the individual who led with his hand.

On the Waiting List

"WELL, sir," asked the musician, "do you think of my compositions?"

"What do I think of them?" said the critic. "Well, they will be played by Gounod, Beethoven and Wagner at the next concert."

"Really?"

"Yes, but not before."

Professional Directory

EASTERN

CARL VIOLIN INSTRUCTION
139 West 97th Street New York City
Telephone 1620 Riverside

Broad St. Conservatory of Music
(Gilbert Haynolds Combs, Director)
1827-31 S. Broad St. Philadelphia, Pa.

SYSTEM. Improved Music Study for
beginners. Normal Training Classes
Carre Louise Dunning, 8 W. 40th, N.Y.

AUTHORITY ON VOICE EDUCATION
COMPLETE TRAINING FOR OPERA
European Opportunities for Finished Students
Baker Bldg., Phila.,—Carnegie Hall, New York

Teacher of Singing. Italian Method (bel-
lanto) correctly taught. 1172 So. Broad
Street, Phila., Pa. Summer Studio. Naples,
Piazza Dante, 32-33. Maestro G. Fabrizio is
able to make excellent arrangements for the concert and
about of his pupils in the various musical centres of Italy.

JULES. DISTINGUISHED VIOLINIST
Recitals Concerts Orchestral appearances. Particulars
of Jules Falk Concert Direction, 224 Fifth Avenue,
New York, N. Y.

ARTHUR de-SINGING,
(from Rudiments to
Professional Excellence)
LOGIST, LECTURER, 116 Huntington Ave., Boston, Mass.

Piano School
Lechschitzky Method
Potsdam, N. Y.

Mrs. M. B. Piano Instruction
Studio—Sternberg School
30 S. 21st St. Philadelphia

School of Music and Arts
Kaife Leach Steiner, Director
150 Riverside Drive, cor. 87th St.

FRANZ Vocal
Instruction
side Drive, New York City.

F. W. Piano Instruction based on
personal instruction by Beltsche,
Scharwenka, & Liszt.
N. Y. School of Music and Arts,
Tel. Cal. 10091 River
End Ave., cor. 100th St., New York, N. Y.

CONSERVATORY OF MUSIC
A modern institution with a strong faculty.
540 E. State Street, Trenton, N. J.

CHARLES Correspondence Instruction,
Music Theory, Harmony, Melody Writing,
Counterpoint and Musical Form.
For each course is Twenty Dollars, payable one-half in
-STATE NORMAL SCHOOL, California, Penna.

MRS. A. M. Piano School and Conservatory
120 West 72nd St., New York

Mrs. A. K. SCHOOL OF MUSIC
510 West End Ave., New York

WESTERN

CONSERVATORY 70 Instructors
Piano, Voice, Organ, Violin, etc.
Kimball Hall Chicago

Musical College. 60th year. Leading
School in America. Piano, Vocal,
Violin, Organ, Theory, F. B. M. 60 E.
Van Buren St., Chicago.

Conservatory of Music
Established 1867. Highland Ave.,
and Oak St. Cincinnati, Ohio

CONSERVATORY OF MUSIC
1000 Students. 50 Teachers
1013 Woodward Ave., Detroit, Mich.

ADDA C. Normal Teacher, Teacher's Training
Classes in Dunning System of Improved Music
Study. Lechschitzky Technique. Catalog free.
138 W. Sandusky Ave., Bellefontaine, Ohio.

Conservatory of Music
Glenburg, Illinois
Catalog free. Wm. F. Bentley, Director

THE ANNA. SCHOOL OF
MUSIC. Piano and Teachers'
Normal Training. Special
for children's classes.
6937-34th St., Berwyn, Ill.

Artistic Vocal
and Piano Instruction
at 1859 Vine Street,
Colo.

SOUTHERN

School of Music, W
C. Mayfarth, Dean
Spartanburg, S. C.

Faust School of Tuning

STANDARD OF AMERICA
ALUMNI OF 2000

Piano Tuning, Pipe and
Reed Organ and Player
Piano. Year Book Free

27-29 Gainsboro Street
BOSTON, MASS.

mention THE ETUDE when addressing
our advertisers.

Friendly Letters to the Editor

The Helpful Pupils' Club

TO THE ETUDE:

I have found that a music club is of great benefit to my pupils. First, because it trains them to play before people; second, it encourages them to practice because they understand that unless a piece is well prepared they will not be given the honor of playing at the club; third, they learn so much of musical history and harmony.

The officers and chairmen of the program and entertainment committee are selected from the pupils by the pupils. The teacher stands ready to help and advise in every way and gives the names of the pupils who are ready to appear on the program. After the President has called the meeting to order each member answers to roll call with a sentence or two about the composer or topic selected for the afternoon. Then follow the Secretary's report, Treasurer's report and business.

The programs are varied. Sometimes it is devoted to one composer; then again we have a miscellaneous program; an afternoon of living American composers; instrumental selections from an opera; scales; sonatas; hymns

and old songs. The papers on the program are written by the pupils and are about the composer or subject of the afternoon.

The program is followed by musical games, most of which are original. The Scale Program is very much enjoyed by all the pupils. A paper on the history of scales is read; then there is a playing contest by the pupils in each grade. A vote by ballot is taken after each group has finished playing, to determine which member of the group has played the best as to clearness of tone, correct fingering, speed, and so on.

Between each group of players a paper is read, giving more information concerning scales and the various ways of playing them. Two or three afternoons are devoted to Major scales; and later in the year the same number are devoted to Minor scales. The games for these afternoons are scales, intervals, chords, ear training.

Each pupil has the privilege of inviting two guests to a club meeting. Once or twice in the year a musical afternoon or evening is given to which tickets are sold. The money is devoted to charity.

HELEN DOUGLAS.



What do you Know about the Opera?

THE BOOK OF THE OPERA AND BALLET AND HISTORY OF THE OPERA . . . \$1.00

Here is a new opera book which really tells you the things you want to know.

For serious violinists VIOLIN MASTER WORKS AND THEIR INTERPRETATION

By Leopold Auer . . . \$2.50

Every violinist in the country will want a copy. Educational and entertaining.

MAIL TO YOUR DEALER OR TO US

CARL FISHER, Inc.
Co-per Square, New York, N. Y. Et.
For enclosed, send me
.....BOOK OF THE OPERA
.....VIOLIN MASTER WORKS
Name
Address

The Courtright System of Musical Kindergarten

Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

Oldest and most practical system
A great opportunity for teachers
to specialize in this unlimited
field. Write for particulars of
correspondence course.

The Adult Beginner

TO THE ETUDE:

I am, in a way, an adult beginner. When between the age of 12 and 15 I took lessons during the summers on a cottage organ, and although fond of music, like most children I was lazy and did not realize the importance of practice; and, perhaps not being duly urged by my over-busy mother, the technical part of my work suffered severely. Being capable to grasp the theoretical side readily, I acquired a little insight into the rudiments of music; and, had I continued, I eventually would have taken more interest and advanced rapidly. But the only available teacher left the village where we lived and my lessons came to an end.

Some few years later I left home to enter a business life, and, often being able to hear good music, I was seized with a desire to take it up again.

I secured the consent of the lady with whom I boarded to have a piano in the house; but my next difficulty lay in securing a teacher who was willing to give me lessons in the evening. I finally found a good one; but soon discovered that I had started on an uphill road.

My business demanding long hours, the end of the day found me exhausted both in mind and body, so that, before beginning practice, I was simply obliged to rest. Thus the evenings became very short and entailed the giving up of all social life; but this was a small matter compared with the satisfaction of making a little progress in music, even though slow. The household not being early risers, I have used the early morning hours for reading THE ETUDE and studying over the pieces in my mind.

Music and Medicine

TO THE ETUDE:

Your editorial in October ETUDE, headed "Musical Patent Medicines," just came to my attention; and, while usually nothing is gained by one's criticisms of editorial expressions, yet I cannot let this go by without a word of protest.

Granting that your comparisons of some nostrums to the mail order music lessons are correct and justifiable, why "drag in" all patent medicines and make your comparison so general? By so doing you express only your lack of knowledge of many of the best remedies manufactured for human ills.

Don't you know that many medicines prescribed and given by the medical profession are nothing more than the same prescriptions that go to make up many of our best package medicines, whose formula has been patented? Leaving out that phase of the argument, I don't know why the intelligence of some of your subscribers should be insulted by such a thoughtless comparison.

In our own city it is noticeably true that good music is fostered and promoted to a great extent by people engaged in the manufacture of proprietary medicines. The foremost piano teacher of this city is the wife of

a man engaged in the manufacture of patent medicines. The writer, himself, is at the head of the Civic Music Association, an organization seeking to foster and promote good music, by bringing the best artists before all the people in our city.

Therefore, we resent the antiquated slur at patent medicines; for there are good as well as bad patent medicines, the same as there are good and poor music magazines.

Yours very truly,

H. N. McCANN.

[EDITOR'S NOTE:—The above letter, from the Dr. Miles Medical Company, is printed in justice to our subscriber and admirer. We have no doubt that many remedies sold commercially have the same ingredients as those contained in physicians' prescriptions and would be equally valuable if scientifically administered to the ill at the right times for the right maladies. THE ETUDE, in keeping with other high-class magazines, does not accept advertisements for so-called "patent medicines," largely because some of the manufacturers have been proven over and over again to be dispensing concoctions which are impositions upon the public.]

What Are Scales Good For?

TO THE ETUDE:

Is that not a familiar question to all music teachers? There should be no real reason why pupils should dislike to practice scales. Many times students come who have practiced and know all the scales but do not know why they have studied them. They have gone over them "every day in every way;" and yet all they have accomplished is just working their fingers.

Of course, scales are a valuable asset to technique; but is this their one and only purpose? Certainly it is not, and if the student has a real conception as to why he is studying the scales they are not so distasteful.

Every selection played on any instrument is written in a certain key and there is a scale to correspond and illustrate that par-

ticular key. It shows just how many sharps or flats are necessary and where they are placed, and then it shows the proper and easiest way to finger in that key. The melody in the majority of pieces either follows the line of the scale or the line of some chord in that key. If the scale has been well mastered the piece is more easily read, better fingered and more quickly memorized.

Then the accompaniment to a number of pieces contains the principal chords of the key and is more quickly and accurately played, all because of the work expended on the scale.

Scales are more than a treadmill for the fingers. They are the very foundation upon which all is built, and will surely benefit the head as well as the fingers, if understood.

R. BASSETT.

TO THE ETUDE:

My parents and I have enjoyed Mr. Pinck's article so much that we have read it or loaned it to most of the neighbors. As a child, my father aroused my interest in the stars, but because of a delicate constitution I could not pursue the subject very deeply. From the very first I was much impressed and thrilled and have never ceased to have the same feeling.

"The Music of the Spheres" will be a comfort and an inspiration when I am weary. It is a noble discourse and you did a great service to all by presenting it to the public. When I become humbled and discouraged I shall read it and I shall rejoice that I at least have great thoughts and feelings, even though great deeds are absent.

Very truly yours, RENA I. CARVER.



You can play this wonderful instrument

JASCHA GUREWICZ
Saxophone Virtuoso
Formerly with Sousa's Band
New York City

If you can whistle a tune, you can master the Saxophone. 3 free lessons give you a quick easy start. Play scales in an hour, tunes in a week. Send coupon today for literature on any instrument. Get our free trial, easy payment plan. No obligation. Nothing else could give you greater pleasure than a

BUESCHER

True Tone Saxophone

BUESCHER BAND INSTRUMENT CO.
Everything in Band and Orchestra Instruments
1310 Buescher Block Elkhart, Indiana

Clip the Coupon NOW!

Mail BUESCHER BAND INSTRUMENT CO.
1310 Buescher Block, Elkhart, Indiana.
Gentlemen: I am interested in instrument checked below:
Saxophone ☐ Cornet ☐ Trombone ☐ Trumpet ☐
Mention any other
Name
Street Address
Town State

Please mention THE ETUDE when addressing our advertisers.

Earn a Teacher's Diploma or Bachelor's Degree in Music In Your Spare Time at Home

YOU can secure that coveted Diploma or Degree right in your own home, as many of our established teachers have done by taking our accredited extension courses.

THE PROOF OF THE PUDDING

Praises Advanced Composition Course

With your course the intricate mysteries of music have been very plainly unfolded to me. I have taken tunes, sometimes original, harmonized them, juggled them about in various forms, with so much ease that it seemed almost unbelievable, thanks to your instruction and instructors. In my work as orchestra leader and teacher of violin I find the work indispensable, and cannot recommend it too strongly to both student and advanced musician—professional as well as amateur.

JOHN FEGUERAS, 65 East Avenue, Rochester, New York.

Sherwood Normal Course Systematic and Complete

I have never taken anything so clear, systematic and perfect as the Sherwood Normal Course. I congratulate any teacher who has the privilege of studying with your wide experienced teachers.

MRS. H. T. BINNS, Music Studio, W. O. W. Bldg., Bakersfield, Calif.

Compares Cheap Course With Our Course

A niece of mine paid \$25.00 for a Piano Course with another school. No personal help was given, but the school mailed her the entire course. All she received for her money, paid in advance, was an unbound book of Piano instructions (her lesson sheets) which she could have bought bound for not more than \$3.00.

I feel that *satisfaction* is your greatest advertisement.

Every time I send my Normal Piano exams and they are returned to me graded, I feel new inspiration and courage with which to go on with the succeeding lessons, finally to win a diploma—one that is accredited and worth while.

GRACE E. BRIGGS,
Director, Conservatory of Music & Art,
Home Theatre Bldg., Hutchison, Kans.

Public School Music Graduate has Just Secured Life Certificate

I am now a full-fledged director of the Melvin Community High School Orchestra, having received my certificate from our superintendent on the recommendation of the State Board after presenting my credits received through my studies with your institution.

PROF. F. W. REUTER,
Violinist, Dewey, Ill.

Couldn't Have Taught Without Mrs. Clark's Lessons

I have the highest opinion of Mrs. Clark's Course. I don't believe any course can excel hers. I hold a good position here in the city schools and the Public School Music Course helps me wonderfully in presenting the work in my classes. It has benefited me greatly, and I only wish I had known of it sooner.

LUCILLE KEY, Columbus, Miss.

Clear Tone—Result of Weldon Course

The Weldon lessons have benefited me much. My tone is clearer and better, and the attack has greatly improved. My breathing has also improved to a great extent, and I notice that the high tones are much easier for me than ever before.

PAUL BLOEDE, 615 R. 124th St., Cleveland, Ohio.

Teacher in Convent Praises Courses

As a graduate of your Harmony, History and Advanced Composition Courses I want to say that I think your courses cannot be improved upon. While they are not in any way a *short-road* to success, they surely are a most *safe* one. I trust that this year will bring you a large class of eager new students, and that they will enjoy the work as much as I did.

SISTER M. AGNITA, 60 Broad Street, Providence, R. I.

Always Ready to Praise the School

Many people do not know that your school gives credits for the study. This should be stated in your ads, and you should give the names and addresses of your graduates to those who are doubtful. I am glad at any time to give a good word for you, as I have received untold benefit by taking your courses, even though I had played professionally for 15 years. I am a member of the Teachers' Association and know how great a need there is for teachers to take Normal Courses. Your courses have been of value to me.

LEWIS G. HUNTER, 723 East 35th St., Tacoma, Wash.

It is Different Now

For the last 28 years I have written marches and other compositions. They have been played by the best professional musicians and I have had the pleasure of them over the radio, but with that uncertain feeling—"I wonder what a first arranger thinks of the arrangement." Now I can arrange a melody that will stand criticism. Your Harmony and Composition Course has given me that thoroughness I needed. I recommend yours as an outstanding school of music.

MR. CHARLES FREMLING, Band & Orchestra Director, Buhl, La.

Use Lists of Teachers

The Normal Piano and Harmony Courses which I have taken are the best that have been procured. They are making me an authority, as for before I felt just half way of myself. You should use lists of teachers in the various States and show them your courses are. Every teacher needs them.

MR. CLAUDE C. BRANT, 198 Butler Court, Akron, Ohio.

Impossible to Appreciate the Value of the Harmony Course

In my previous study of Harmony I got along nicely, but now I was through I didn't seem to be able to use the knowledge I had. I have not found it so with your Harmony Course. Your course is far superior to anything I have had.

There are some people who are prejudiced against a course of this kind, but I'll say—if it were of no more value to me than the understanding I have gained in analyzing the little pieces of music in teaching children, it is well worth while.

MRS. VERDA BROTHERS, Piano Teacher,
2000 2nd Street, N. E., Canton, Minn.

Has Diploma Endorsed by Secretary of State

Thank you for the diploma. It was immediately endorsed by the Secretary of the State of Illinois. I have taught for six years before studying with your school, but had not found a good systematic course to follow. Your course has solved my problem.

BERTHA GUERRERO DE RAUDAL,
38 S. Dearborn St., No. 1438, Chicago, Ill.

Uses Sherwood Course With Her Pupils

I began study with your school in 1915 and have finished three courses. Some of my friends rather thought I was a victim of fakirs, but they are willing now to admit their mistake. Your courses have given me individual knowledge and each pupil has completed the course with me has found it valuable.

I am Director of Music and Dean of Fine Arts in college.

MRS. W. E. CARTER, Lafayette, Tennessee.

These teachers and thousands of others testify for the Courses we offer. Their experience should be the same as theirs.

Don't merely WISH for a larger class and for greater financial gain—but today at the start of the New Year to make the moments count which so often waste. For 23 years we have furnished teachers with preparation which enable them to earn more. The details of the Course with sample lessons will be sent you on the asking.

Check the coupon and get it in the first mail. Write a letter about your own problem and perhaps we can help you solve them.

UNIVERSITY EXTENSION CONSERVATORY, Dept. Langley Avenue and 41st Street, Chicago, Illinois

Please send me catalog, four sample lessons and full information regarding course I have marked with an X below.

- | | | |
|---------------------------------------------------------|-----------------------------------------------|----------------------------------------------|
| <input type="checkbox"/> Piano, Course for Students | <input type="checkbox"/> Violin | <input type="checkbox"/> History of Music |
| <input type="checkbox"/> Piano, Normal Training | <input type="checkbox"/> Mandolin | <input type="checkbox"/> Voice |
| <input type="checkbox"/> Course for Teachers | <input type="checkbox"/> Guitar | <input type="checkbox"/> Public School Music |
| <input type="checkbox"/> Cornet, Amateur | <input type="checkbox"/> Banjo | <input type="checkbox"/> Harmony |
| <input type="checkbox"/> Cornet, Professional | <input type="checkbox"/> Organ (Reed) | <input type="checkbox"/> Choral Conducting |
| <input type="checkbox"/> Ear Training and Sight Singing | <input type="checkbox"/> Advanced Composition | |

Name _____ Age _____

Street No. _____

City _____ State _____

University Extension Conservatory

LANGLEY AVENUE and 41st STREET

DEPT. C-99

CHICAGO, ILL.

The Tune That Sherman Loathed

GENERAL SHERMAN's emphatic, definite, extremely accurate description of War is well known. The gallant officer seems to have been fond of music, but there was one about which he felt much as he did about war, according to Clara Louise Kellogg in the title rôle. In a chapter *Memoirs of An American Prima*, she has this among other things to say about Sherman:

recalling General Sherman I find myself thinking of him chiefly in the later part of my acquaintance with him. After the Chicago night he never failed to look

me up when I sang in any city where he was and we grew to be good friends. He was always quite enthusiastic about operatic music, much more so than General Grant. He confided to me once that above all songs he especially disliked *Marching Through Georgia*, and that, naturally, was the song he was constantly obliged to listen to. People, of course, thought it must be, or ought to be, his favorite melody. But he hated the tune as well as the words. He was desperately tired of the song and, above all, he detested what it stood for, and what it forced him to recall."

The fighting Generals are not always the fire-eaters. It would be interesting to learn General Pershing's private opinion of *Over There*.

New Music Books Reviewed

Master Singers of Wagner. By Cyril Paper bound; fifty pages; illustrated. Published by the Oxford University Press, at fifty cents.

A recent world-contest resulted in a decisive favor of "The Mastersinger" as the favorite of the great masterpieces. This little volume is most timely, giving a clear outline of the story of the plot aside to its leading motives, which are easily identified with their characters and in the score, but also are given in notation so that the student may thoroughly enjoy them in the performance. Written in an interesting and readable manner, the book is a valuable addition to this type of musical literature.

Good Taste and How to Form It. By M. Vocorelli. Bound in boards; eighty-eight pages. Published by the Oxford University Press, at eighty-five cents.

A long apprenticeship of the author as a student of public taste in music and as an author on the subject has prepared him for a valuable service in the preparation of this volume. Pleasant in style, it is a key-thoughts which will stay with the reader for future pondering. Not one of its chapters but will be read with relish by those interested in this important theme.

Opera. By Sir Julius Benedict. Cloth bound; 176 pages. Published by Sampson Low and Co., Ltd., at \$1.25 per copy.

An acquaintance with the "founder" of the modern school of music" equipped the author of this volume to treat its subject in a sympathetic manner. Throughout the book there is an intimacy and personal charm which intrigues the reader. The sources and the of the operas which have had such an influence on the trend of modern art are told in fascinating style, as well as the triumphs which awaited the composer in the public presentation of these works. All these are woven the life story of the illustrious but early-deceased composer. It is a picture of the professional and social life of the early part of the last century and has no worth the reading.

Wando Gibbons. By Edmund H. Fellowes. Bound; 116 pages; illustrated. Published by the Oxford University Press, at \$2.00 per volume.

A recent Gibbons Tercentenary Celebration makes this volume most timely. Too often considered a subject for the antiquarian, the study of these pages will surprise the reader with the amount of real interest they contain for the current reader. The accomplishments of some of these early English composers have been overshadowed by the vogue of the great German composers who followed; and this modest volume will well repay investigation.

Richard Schöenberg. By Egon Wellesz. Cloth bound; 159 pages; illustrated. Published by Putnam & Co., at \$2.25.

The author, himself a composer of distinction, has given a biography and a study of the life of his master, who is not only one of the outstanding personalities of the present but also one of the most arresting figures in the history of music. In the pages of the book are both the story of the discovery of the arts by this very original musical genius and creator, and a guide to the understanding of the creations of his genius. The study of modern tendencies in music will be reading not alone enjoyable, but most profitable as well.

Term's Music. By Cedric Howard. Cloth bound; 176 pages. Published by Putnam & Co., at \$2.00.

This book primarily intended for use in schools, is a work so divided as to accommodate the four years of three terms each. Its object is to further the cause of "Musical Education," which is usually interpreted in the study of the music itself as distinct from the study of an instrument. The result of practical experience in teaching the subject to a group of school children and for this reason should be of much value to those who are interested in a similar line

of musical endeavor. A comprehensive consideration of the entire practical musical literature is planned and materials and works of reference suggested for the accomplishment of this end.

Debussy and Ravel. By F. H. Shera. Bound in limp paper; 58 pages; illustrated. Published by the Oxford University Press, at fifty cents.

An introduction to the works of these two modernists of French composers. The treatment of harmony, scales, chords, consecutive notes and pedals, gives a welcome insight into the use of these devices by these "free-thinking" composers. Numerous notation examples guide the reader to a better understanding of the structural outlines of the compositions.

Beethoven—I. The Pianoforte Sonatas. By A. Forbes Milne. Paper bound; 66 pages; illustrated. Published by the Oxford University Press, at fifty cents.

A guide to the structure of Beethoven's Op. 7; Op. 28; Op. 31, No. 2; Op. 57 ("Appassionata"); and Op. 109. Each of these works is analyzed in a manner to give the student a key to its proportions and content. Historical comments increase the interest; while the many notation illustrations increase the value of the pages.

The '48', Bach's Wohltemperirtes Clavier, Book II. By J. A. Fuller-Maitland. Paper bound; 38 pages; illustrated. Published by the Oxford University Press, at fifty cents.

A chart to guide the uninitiated through the mazes of these intricate tone-gardens. Many useful hints for the development of the voice leadings. The short historical chapter with which the book opens is very engaging to the Bach student of any age.

The '48', Bach's Wohltemperirtes Clavier, Book I. By J. A. Fuller-Maitland. Paper bound; 38 pages; illustrated. Published by the Oxford University Press, at fifty cents.

In an introductory chapter the Tempered Scale is made clear to the reader; while the outline of the fugue-structure will be most welcome to the one unacquainted with its intricacies. Incisive comments and textual illustrations will lead many to a clearer conception of the beauties and wealth of materials which go into the building of these magical tone structures.

The Opera. By R. A. Streatfield. Cloth bound; 402 pages. Published by E. P. Dutton and Company, at \$3.75.

This is the fifth edition of a work which was something of a pioneer in its field, and which has now been enlarged and revised by Edward J. Dent. Departing from the methods of the usual books of the plots of operas, this volume adds greatly to its usefulness and appeal by the happy device of combining these with an outline of operatic history. All this is done in a style at once attractive and fitted to place the information before the reader in a manner most impressive to the memory. The work could scarcely have been better done, though our readers may raise the question whether there have not been at least a few American operas worthy of a place in such a work.

The Margin of Music. By Edwin Evans. Oxford University Press (American Branch); 71 pages; bound in boards. Price \$1.20.

A collection of essays upon music reprinted in part from the *Musical News and Herald*, written when the author was editor of that excellent English musical publication.

Music and Boyhood. By Thomas Wood. Bound in boards; sixty-six pages. Published by Oxford University Press at \$1.20 per copy.

The author has put into this small volume the results of five years of special investigations which he conducted in connection with his teaching music to boys in the public schools of Tonbridge, England. Mr. Wood evidently is one who understands boys, and his suggestions as to methods for holding their interest and for securing the most satisfying results from work with them are most practical. The chapters on Musical Clubs and "The Technique of Concerts" are worth the attention of all engaged in public school music.

The Choir Master

Each-Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type.

Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

SUNDAY MORNING, March 7th
ORGAN
Choeur CelesteStrang
ANTHEM
(a) O For the Wings...Mendelssohn
(b) O Lord, How Excellent Is Thy NameMartin
OFFERTORY
Master, Let Me Walk With Thee (Solo S.).....Ambrose
ORGAN
Grand Chorus in A Minor...Cummings

SUNDAY EVENING, March 7th
ORGAN
Evening MeditationArmstrong
ANTHEM
(a) MagnificatTerry
(b) My Heavenly Home.....Wolcott
OFFERTORY
Immanuel (Solo T.).....Bochau
ORGAN
Sursum CordaDiggle

SUNDAY MORNING, March 14th
ORGAN
AdorationAtherton
ANTHEM
(a) God Be Merciful Unto Us..Wood
(b) All, All Is Well.....Wooler
OFFERTORY
Crucifix (Duet T. and B.)....Faure
ORGAN
Stately March in G.....Galbraith

SUNDAY EVENING, March 14th
ORGAN
Air for G String.....Bach-Nevin
ANTHEM
(a) Harken Unto the Voice of My CryingAllen
(b) One Sweetly Solemn ThoughtAmbrose-Scott
OFFERTORY
My Sins, My Sins, My Saviour (Solo B.).....Gilchrist
ORGAN
Epilogue.Gillette

SUNDAY MORNING, March 21st
ORGAN
BerceuseGodard-Kraft
ANTHEM
(a) How Excellent is Thy Loving KindnessBarnes
(b) O Jesus, Thou Art StandingBarrell
OFFERTORY
Blessed is He (Trio S., T. and B.)Guilmant-Morse
ORGAN
Commemoration MarchGrey

SUNDAY EVENING, March 21st
ORGAN
Angels' SerenadeBraga
ANTHEM
(a) God So Loved the World..Marks
(b) Hide Not Thy Face.....Meyer
OFFERTORY
O Lamb of God (Solo S.).....Bizet
ORGAN
Postlude in C.....Lewis

SUNDAY MORNING, March 28th
ORGAN
Pilgrims' ChorusWagner
ANTHEM
(a) All Glory, Laud and Honor Williams
(b) The Palm Trees...Faure-Norris
OFFERTORY
Fling Wide the Gates (Solo A.) Shelley

ORGAN
The Son of God Goes Forth to WarWhitney-Whiting

SUNDAY EVENING, March 28th
ORGAN
PrayerWagner-Sulze
ANTHEM
(a) There is a Green Hill....Marks
(b) JerusalemParker
OFFERTORY
Spirit Divine (Duet T. and S.)..Beach
ORGAN
Grand Chorus in D.....Sheppard

TWENTY-FIVE MELODIES FOR EYE, EAR AND HAND TRAINING. By Mathilde Bilbro. Price, 75 cents

These little pieces may be regarded as second grade studies. They are intended to aid in establishing the position of the hand upon the keyboard, attaining freedom, training the eye, especially in ledger lines, in staff positions and cultivating a musical ear. These studies are all tuneful and interesting to practice. Altogether this set of study pieces promises to become popular with teachers as well as students well in the second grade. THEODORE PRESSER CO. PHILADELPHIA, PA.

SUMMY'S CORNER

New Piano Pieces which present productive teaching material with charm and interest

- MINUET - by Buena Carter - Gr. 2-3 - \$.30
A graceful composition. For smoothness and evenness of tone and skillful phrasing for both hands
- THE BANJO PLAYER - by Buena Carter - Gr. 2-3 - \$.40
In mastering this little piece the pupil will have a selection worthy of his best efforts. Highly characteristic, it affords study in grace notes, broken two and three-note chords and staccato dexterity.
- HANSEL AND GRETEL - (Ländler) by Joseph N. Moos - Gr. 2 - \$.30
A country dance in waltz time. To be played slowly in well accented rhythm. Good teaching values, one being early pedal training.
- DEAR OLD MADRID - by Joseph N. Moos - Gr. 2-3 - \$.50
A stimulating number with Spanish coloring, the distinct feature of which is its rhythm. Excellent and novel material for this grade. Enjoyable for recital.
- IN THE SHEIK'S TENT - by James H. Rogers - Gr. 2 - \$.30
A smooth singing melody in minor mood to the accompaniment of two-note chords in steady rhythm characteristic of Oriental music.
- THE FLIVVER CHASE - by James H. Rogers - Gr. 2 - \$.30
Diverting and humorous. Its study will help to develop flexibility of wrist and finger agility.
- ALBUM OF SHORT EASY PIECES - by Florence A. Goodrich
Vol. 1 - Summy "Edition" No. 116 - Gr. 1 - \$.75
Vol. 1 - Summy "Edition" No. 117 - Gr. 1-2 - \$.75
Educational numbers, thoroughly pianistic and attractive, written with rare talent and understanding of teaching needs.

The most important work on the study of Harmony (Musical Theory) published in years is HARMONIC MATERIAL AND ITS USES by Adolf Weidig - - - - - Price, \$3.00 plus Postage

CLAYTON F. SUMMY CO., Publishers

429 South Wabash Avenue - - - - - Chicago, Illinois

Please mention THE ETUDE when addressing our advertisers.

Piano Teaching Material

Recently Issued Study Material of Various Grades

As it is our desire to aid every progressive teacher who wishes to become acquainted with these excellent works, we will gladly send any or all of them for examination.

To assist our patrons in the selection of music, we have catalogs covering every classification. Tell us the branches in which you are interested and we will send catalogs.

BILBRO'S KINDERGARTEN BOOK

By Mathilde Bilbro

Price, 75 cents

This is not a theoretical work for the teacher but a real valuable method for the very first instruction of young children at the piano. It is hard to imagine a better work for this purpose. The tiniest tots, not even knowing the alphabet, can be acquainted with the piano keyboard very quickly through the use of Miss Bilbro's unique and practical ideas and attractive easy study material.

SHORT STUDY PIECES

IN THE SECOND AND THIRD GRADES

By M. Greenwald

Price, \$1.25

Each one of these pleasing study pieces covers some particular phase of technique—one is a scale study, another a wrist study, another covers crossing the hands, and others treat with repeated notes, triplets, legato, chromatic scale, perpetual motion, velocity, broken octaves and broken chords. Truly a wealth of exceedingly fine study material here, pieces that will attract and hold the pupil's attention.

TEN BUSY FINGERS

NINE MELODIOUS STUDIES FOR THE PIANOFORTE

By Mabel Madison Watson

Price, 60 cents

Little studies or pieces that combine melodic, rhythmic and dramatic interest with finger training. Delightful, practical material to prepare the pupil for easiest velocity studies of Gurlitt, Czerny, etc.

ETUDES DE STYLE

By E. Nallet. Op. 25

Price, \$1.25

The grace and refinement, found in the writings of all modern French composers, are particularly well exemplified in these studies. Although in point of difficulty they do not proceed beyond grades 4 and 5, nevertheless, they are real artist studies, each one being well worth playing as a separate piece. They are ideal studies to follow Czerny, Op. 299, and could very well take the place of Czerny, Op. 740. Edited and fingered by Louis Cesterle.

TOUCH AND TONE

SHORT MELODIOUS EXERCISES

By Ave Corbett

Price, \$1.00

There is always room in the teacher's list for an additional set of studies suitable for the earlier grades. One of the best of teaching the same things all of the time and students, too, are greatly helped by variety. These short and tuneful studies begin in the first grade and gradually progress to a point where the student is ready to enter the third.

FIRST PIANO LESSONS AT HOME

Piano Book I—75c. Writing Book I—25c.
Piano Book II—75c. Writing Book II—25c.

By Anna Heuermann Hamilton

Although designed especially to assist mothers and older sisters in teaching their little ones, this work may also be used to good advantage in some cases by the regular teacher. The writing book and the piano book go hand in hand and must be used together to obtain the best results.

SHORT MELODY ETUDES

WITH TECHNICAL POINTS

By Mathilde Bilbro

Price, \$1.00

These studies afford a beautiful combination of melody and technique. They range from grade one and a half to grade two. Miss Bilbro is a gifted writer of elementary study material and her works are very successful.

SIX STUDY PIECES FOR THE DEVELOPMENT OF THE WRIST

FOR THE PIANOFORTE

By Carl Moter

Price 80 cents

The musical and melodic qualities of these pieces are good. They not only develop the wrist, but also serve as a preparation for *Brevets* study. Third grade pupils may be given this study material. Even though there are but 6 pieces, there are various styles and staccato notes, thirds, sixths, and a few octaves are introduced.

SIXTEEN RECITAL ETUDES

By Ludwig Schytte. Op. 58

Price, \$1.25

These studies correspond in mechanical difficulty with Heller, Op. 47. They are agreeable and pleasant to play, having musical worth, yet enabling the student to gain mechanical control of the keyboard. Teachers oftentimes find it helpful to substitute studies such as these for the commonly used works of Heller, Clementi, Kohler and others. Schytte ranks among the best of the modern composers.

PLAY AND SPORT

40 SECOND AND THIRD GRADE STUDY PIECES

By A. Sartorio. Op. 1235

Price, \$1.00

Sartorio's educational material is always welcomed by piano teachers and this new set of bright, attractive study pieces is almost sure to be successful. While supplying a variety of technical material they are all tuneful and full of rhythmic go, making them interesting to practice. Each has been given an appropriate title, a feature that will appeal to the student in particular.

GOLDEN MEMORIES

By Mrs. H. B. Hudson

Price, 90 cents

These "golden memories" are twenty-seven songs of the long ago with melodies indicated by letters of the alphabet after the manner of Mrs. Hudson's other well-known works. The melodies are also given in the regular musical notation, thus bridging the gap between the A B C system and the ordinary music instruction. Anyone with five fingers and a brain can master this book, even older folks whose musical educations were neglected in youth.

ETUDES MINIATURES

By Frances Terry

Price, \$1.25

Twenty-six studies or study pieces in grades two and two and a half by a very successful writer of juvenile material. They are particularly good, being quite interesting musically and quite valuable technically. They exceed many offerings in these grades in that they are tuneful throughout and well contrasted, the harmonies and general treatment being most workmanlike. Both teacher and student will benefit by giving this excellent series a trial.

SIX STUDY PIECES IN THIRDS

FOR THE PIANOFORTE

By Carl Moter

Price, 60 cents

Teachers will find this a very helpful work, as it helps to introduce in the early intermediate grades a figure of technique which is not usually met until later. The pieces are interesting musically, and pleasantly prepare the pupil for work to come.

MELODIOUS ELEMENTARY ETUDES

By Franz J. Liffel. Op. 161

Price, \$1.25

Franz J. Liffel is one of the leading European teachers working the easier and intermediate grades and his scholarly educational works have met with great favor. This, his most recent, is a set of studies suitable for second grade work and leading by easy stages into the third grade. They are well made musically and well balanced technically.

INTERMEDIATE STUDY PIECES

Price, 75 cents

This volume is useful for instructive purposes as well as for recreation. There are thirty-one numbers in this compilation, each piece exemplifying some points in technique as well as having quite a bit of musical interest. In point of difficulty these pieces are within the limits of grades three to five. They were selected from works of the best modern composers.

An Interesting Series of Albums of Study Pieces for Special Purposes

ALBUM OF TRILLS

FOR THE PIANOFORTE

Study Pieces for Special Purposes—Vol. 1
Price, 75 cents

Each of the eighteen pieces in this album contains some form of the trill and the use of this volume with medium grade pupils will be found by teachers to be the most desirable means of perfecting their ability to handle this valuable technical device. It is far better to encourage the pupil to triumph in this department with the use of attractive pieces than to discourage him by assigning only dry, mechanical studies for the development of the trill.

ALBUM OF SCALES

FOR THE PIANOFORTE

Study Pieces for Special Purposes—Vol. 2
Price, 75 cents

The tedium of scale practice is relieved by the form in which they may be studied with this album. There are 23 pieces or studies in the form of pieces in which the scales are generously introduced. The value of practicing them in this attractive form and in the variety of rhythms and harmonies that naturally occur can be appreciated readily by those who have had any experience in piano pedagogy or study. Pupils handling third-grade material are just ready for this study work.

ALBUM OF ARPEGGIOS

FOR THE PIANOFORTE

Study Pieces for Special Purposes—Vol. 3
Price, 75 cents

This latest addition to the series of albums of "Special Study Pieces" has an appeal not only to the teacher and student, but also to the many players who delight in arpeggio usage in a composition. There are 20 numbers in this collection, and there is an excellent variety due to the manner in which the arpeggios are employed, and to changes of key and of harmonies. Undoubtedly these pieces furnish the most delightful vehicle for the study of arpeggio playing. Chiefly medium grade.

When the Lesson is Over

By Russell Gilbert

WHEN the lesson is over pass quickly the studio. Do not stop at the door to talk to the teacher about something that interests him.

Do not make yourself conspicuous in the reception room by affecting to be sentimental. You will only get yourself laughed at when gone. Do not dress as if you were at a ball or display your finery before others who may not be so fortunate as yourself.

Speak softly in the reception room and keep away from loud laughter and noise that might penetrate to the studio and annoy the teacher.

4. If you must telephone, go to the drug store around the corner. The teacher does not enjoy hearing you argue with "central" over his phone.

5. Be sure to take your music when you go. How many doorbells have been rung by pupils who have walked off with much clatter but without their music.

6. Do not slam the door when you leave the house.

7. On the way home try to recall topics discussed at the lesson.

8. When you reach home, put your music in a safe place at once. It is not wise to make your relatives do this service for you.

Increasing Command Over Scales

By George Coulter

A good plan, after the learner has mastered the twelve major scales and can play orthodox two octaves, to increase the range to four octaves and have the scales gone through again thus extending the range.

This gives some variety, and is a good scheme to impress the scales on the memory. The four octaves demand much more continuity of concentration and increase the facility in turning

under, while they provide a better opportunity for unbroken legato playing than one or two octaves do.

Besides by playing into the higher and lower registers of the piano one gains a knowledge of key resistance and learns how to modify touch and to control tone. Confining oneself to an octave or two in the middle of the piano makes for tonal monotony and also restricts technical development.

"Firsts" in Music

The first overture in which melodies from opera were freely used, was "Der Freischütz."

The first concert hall in Tokio was opened in 1919.

The first great American Musical Festival was the "Peace Jubilee," in Boston organized by P. S. Gilmore.

The thumb was first used in playing the organ and harpsichord, by John Sebastian Bach.

The Boston Symphony Orchestra, introduced through the generosity of Col. Lee Higginson, gave its first concert on October 22, 1881, with George Henning as conductor.

New Orleans was the first city in America to establish opera permanently.

In 1853 the first Wagnerian selection was heard in America, when the "Tannhäuser" Overture was given in Boston under the baton of Bergmann.

The Little Corporal

By Emmet Fitzgerald

Famous Russian pianist, known particularly for the clean, accurate character of his technique, used to refer to his fifth finger as "my little corporal."

The little finger must be one of the most members of the pianist's hand. Its size it has to bear the brunt of the heaviest work, particularly in playing.

The terminal finger for many runs of the right hand, it must be a "dead shot"

for accuracy. This requires a great deal of special training, especially in skips or "leaps." Surprised at the force with which one noted concert performer struck high treble notes with his little finger, I asked him how he managed to do it and he showed how he supported and fortified his little finger by swiftly placing his thumb behind the second joint of the fifth finger, thus delivering the full force of the hand. This same "trick" may be applied to the fourth finger in skips.

Two Masters Meet

When Tchaikovsky met Grieg for the first time, when he was forty-five years of age, the account of the meeting in Tchaikovsky's own words is not without interest.

He entered the room a very short, stocky man, exceedingly fragile in appearance, with shoulders of unequal height, hair brushed back from his forehead, and a very slight, almost boyish, and moustache. There was nothing striking about the features of

this man, whose exterior at once attracted my sympathy, for it would be impossible to call them handsome or regular; but he had an uncommon charm, and blue eyes not very large, but irresistibly fascinating. I rejoiced in the depths of my heart when we were introduced to each other and it turned out that this personality which was so inexplicably sympathetic to me belonged to a musician whose warmly emotional music had long ago won my heart. He proved to be the Norwegian composer, Edvard Grieg.

It cannot be said to grow; what is called growth is the taste for art. The desire for self-expression is instinctive in human beings, and in so far that art

must be recognized as the most indispensable vehicle for self-expression, so may it be said that everyone is a born artist."

—HAROLD BAUER.

"Brazelton's Practical Elementary Method"—for Piano

"Brazelton's Practical Elementary Method" is practical—wasting no time on unnecessary drudgery but giving much in little, as, for instance, teaching the bass clef in the very beginning. Thus, the pupil soon arrives at the point where he is playing interesting "pieces." Price, \$1.25 net.

"The student who masters Mr. Brazelton's valuable addition to pedagogic literature thoroughly, will be well and correctly started on the road to pianistic excellence, and teachers will find it a great help at the most critical stage of music study."

EMIL LIEBLING

Brazelton's Practical Method, Book II

"Melodic Analysis of Studies and Pieces in Minor Keys"

Solves the problem of presenting the five forms of Minor Scales. Twelve delightful compositions, showing the Composer's application of the Scales, stimulate the imagination and create enthusiasm.

The work enables the student to analyze and account for every tone in all compositions written in Minor Keys.

Price, \$1.00 net.

May We Send Them To You—"On Approval?"

PUBLISHERS—DEALERS

GAMBLE HINGED MUSIC CO.

(The Home of Hinged Music)

67 E. VAN BUREN ST.

CHICAGO

DUNNING SYSTEM of Improved Music Study for Beginners

The Demand for Dunning Teachers Cannot be Supplied—Why?

NORMAL CLASSES AS FOLLOWS:

MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th St., New York City.
 Mrs. Zella E. Andrews, Leonard Bldg., Spokane, Wash.
 Katharine M. Arnold, 93 Madison St., Tiffin, Ohio, Arnold School of Music.
 Allie E. Barcus, 1006 College Ave., Ft. Worth, Texas.
 Elizette Reed Barlow, 816 Central Ave., Winter Haven, Florida, Normal Classes—Midsommer; 18 Vance Crescent, Asheville, N. Car.—Midwinter, 1701 Richardson Place, Tampa, Fla.
 Catherine Gertrude Bird, 658 Collingwood Avenue, Detroit, Mich.
 Mrs. Jean Warren Carrick, 160 East 68th St., Portland, Oregon—Normal Classes.
 Dora A. Chase, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.
 Beulah B. Crowell, 201 Wellston Bldg., 1506 Hodamont Ave., St. Louis, Mo.
 Adda C. Eddy, 136 W. Sandusky Ave., Bellefontaine, Ohio, Miami, Fla., April 14th; St. Petersburg, Fla., June 1st; Cincinnati Cons., July 27th.
 Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
 Ida Gardner, 17 East 6th Street, Tulsa, Okla.
 Gladys Marsalis Glenn, 1605 Tyler St., Amarillo, Tex.
 Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. 413 Bush Temple, Dallas, Texas. Normal Classes, Dallas, Jan., Feb., March, 1926.
 Harriet Bacon MacDonald—13434 Detroit Avenue, Cleveland, Ohio. Winter Season 1925-26, Dallas and Ft. Worth, Texas. Dallas, Texas, June 1, 1926; Cleveland, Ohio, July.
 Mrs. Kate Dell Marden, 61 N. 16th St., Portland, Oregon.
 Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas.
 Mrs. U. G. Phippen, 1536 Holly St., Dallas, Texas. Classes held Dallas and Ada, Okla.
 Virginia Ryan, 940 Park Ave., New York City.
 Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
 Mrs. S. L. Van Nort, 224 Tuam Avenue, Houston, Texas.
 Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.

INFORMATION AND BOOKLET UPON REQUEST

ZABEL BROTHERS CO. INC.
MUSIC PRINTERS, ENGRAVERS AND LITHOGRAPHERS

Send for
ITEMIZED PRICE LIST
 Write to us about anything in this Line
The Music Supplement of this Magazine is Printed by Us

Fifth St. and Columbia Ave., PHILADELPHIA, PA.



A DEPARTMENT OF INFORMATION
REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST
TO MUSIC BUYERS

NEW WORKS

Advance of Publication Offers

January, 1926

	Special Offer Price
Abraham Lincoln—Cantata—Kountz.....	.35
Album of French Composers—Piano.....	.35
Album of Octave Playing.....	.30
Album of Song Transcriptions and Variations for the Pianoforte.....	.40
Each Album for Piano—Heinze.....	.30
Easy Studies in Early Grade—Bilbro.....	.40
Elementary Piano Pedagogy—Macklin.....	.75
Etudes for the Violin—Op. 32, Book 1—Sitt.....	.30
From the Dalles to Minnetonka—Piano—Lieurance.....	.40
How to Succeed in Singing—A. Buzzi-Pecchia.....	.60
New Easter Service for Sunday Schools.....	.50
New Overture Album—Piano Solo.....	.40
New Overture Album—Piano Duet.....	.50
Older Beginners' Book—Williams.....	.40
Rhythmical A-B-C's for the Violin Beginner—Scarmolin.....	.35
Romeo and Juliet—Operetta for Men—John W. Brigham.....	.40
Second Year Study Book—Piano—Sartorio.....	.30
Six Picturesque Studies for the Pianoforte—Du Val.....	.30
Standard Second Grade Recreations.....	.35
Suite—Two Pianos, Four Hands—Arensky.....	.50
Technic for Beginners—Risher.....	.35
What to Teach at the Very First Lessons—John M. Williams.....	.30

The New President of the Theo. Presser Co.

Knowing our Editor, Mr. James Francis Cooke, will not use any space in the text pages to announce his election to the Presidency of the Theo. Presser Co., we feel that some announcement should be made in this department.

Mr. Cooke, in addition to having had full editorial charge of THE ETUDE for the past 18 years, was one of Mr. Presser's closest associates in the direction and management of the Theo. Presser Co.'s Music Publishing and Mail Order Music Business.

Mr. Cooke is surrounded by the same strong organization that had been built up by the founder of this business and is thus fortunately able to direct the carrying on and the expansion of the ideals and policies of the founder and at the same time continue as Editor of THE ETUDE.

The personnel of the Presser Co., for years have been encouraged to take individual interest in their daily business activities and this spirit was upon them when they presented to their new President, beautifully engrossed and bound, the following expression:

"We, the three hundred and fifty employees of the Theo. Presser Co., unanimously express our enthusiastic appreciation of the action of the Board of Directors in electing you to the Presidency of the Theo. Presser Co.

"It is very encouraging to see character, industry, fairness, courtesy and courage thus recognized. We hereby pledge to the President, the Executive Committee and the Board of Directors of the Theo. Presser Co. our fullest support and increased interest in the expansion of the practical business policies and ideals of our founder."

Easter Music

A few months only, separate the two great church festivals. Christmas, with its musical achievement, is past and the Easter season now demands the attention of alert choirmasters throughout the country.

The celebration of the Resurrection is of vital interest to the church as this festival is the basis of our Christianity. St. Paul rightly says: "If Christ be not risen from the dead, then our hope is in vain."

It would seem, therefore, that Easter

is an excellent time for a sermon in song. This can be splendidly accomplished by using a cantata, instead of the usual anthem numbers.

An Easter cantata will tell the story succinctly and will be interesting, musically. For instance, there is *The Dawn of the Kingdom*, by J. Truman Wolcott. The first part deals with the Prophecy, the second, Dawn and the Resurrection and the third, the Dawn of the Kingdom. The solo sections are well worth study and the choruses are within the range of the average choir.

Immortality, by R. M. Stults, is another good choir cantata. After giving the old testament prophecies, a brief narrative of the Resurrection as recorded in the Gospels follows. The third part tells of Immortality in the words of Christ.

The Wondrous Cross, by Ireneé Bergé is a contemplative Cantata. The theme is the Crucifixion and the Supreme Sacrifice.

Victory Divine, by J. Christopher Marks, is a finely conceived and well wrought cantata. The central idea is the immortality attained by the abnegation of Christ. It is divided into three parts—In the Garden, The Earthquake and At the Tomb.

We are anxious that all choir directors have an opportunity to examine our Easter selections. Just give us a general idea of what you will want and our experienced clerks will send a selection of material for your approval.

Do not wait to write later—mail us a postcard today.

Easy Studies in Early Grades For the Pianoforte By Mathilde Bilbro

There is nothing like having plenty of new studies for teaching in the early grades. It is far better for the teacher to work with new material and it is better for the students to feel that not all are being assigned the same old conventional tasks. Miss Mathilde Bilbro has been unusually successful in writing and preparing elementary teaching work. In this new set of studies will be found everything essential to steady and profitable progress in second grade work.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Romeo and Juliet—Operetta By J. W. Brigham

We take pleasure in announcing the publication of a new operetta to be sung by men. Mr. Brigham's previous work along the same line entitled, *Cleopatra*, has proved very successful, *Romeo and Juliet* should prove no less so. It is an excruciatingly funny musical burlesque, a modern college version of the old story. Just the thing to be produced by a bunch of high-school students or college men. The music is partly original and partly adapted, sometimes it is in unison but largely it is in four-part harmony for a chorus of men's voices. This operetta may be produced in the open air outside a college hall or dormitory or it may be done indoors. The composer himself has already produced it with very great success.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

New Easter Service For Sunday Schools By R. M. Stults

From time to time it has been our custom to publish Sunday School Services adapted respectively for Christmas, for Easter or for Children's Day. We have had great success with these services. We aim to make them bright, tuneful and interesting without being flashy or commonplace. Our new *Easter Service* should prove one of the best. It is by a very popular writer and it represents his very best efforts in this particular line. The service is now in course of preparation and we aim to have it ready as soon as possible after the first of the year.

The special introductory price in advance of publication is 5 cents per copy, postpaid.

How to Succeed in Singing By A. Buzzi-Pecchia

Buzzi-Pecchia, as a name and personality, fills a quite individual niche in the American and foreign musical profession. Pupils have gone out of his studio, to eminence. Songs have emanated from his pen, to popularity. With these qualifications as a background, and a distinct style in writing about his art, a book of genuine merit only was to be anticipated. Students and teachers of singing will find in its pages counsel which will give them a new light in the pursuit of their devious roads to success.

The special advance of publication price is 60 cents per copy, postpaid.

Standard Second Grade Recreations for the Pianoforte

This new volume will be added to the series made up from especially large plates. It will contain more than fifty choice second grade pieces, each one a gem. The pieces will be in all styles and well contrasted. They are chiefly by contemporary writers. This will prove to be one of the best recreation books obtainable.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Abraham Lincoln—Cantata By Richard Kountz

This is to be one of the most useful we have issued for some time, confident that school choruses and societies will find in it a most inspiring presentation for Lincoln day and other patriotic celebrations. It is a varied phases of experience in this immortal character in American history, present a wealth of opposing musical expression. Mr. Kountz succeeded admirably in giving the vigorous text an adequate musical setting. Although no American airs have been used, there is a very definite atmosphere of patriotism found in the score. It is desired the orchestral parts be obtainable for rental. The special price of publication for one copy is 35 cents, postpaid.

From the Dalles to Minnetonka Four Impressions for the Pianoforte By Thurlow Lieurance

By the *Waters of Minnetonka* doubt one of the most popular piano pieces of the present day. Its peculiar character, however, both as to the character of the melody and the figuration of the accompaniment, render it highly suitable for transcription into a piano solo. In this new volume there is a fine new arrangement of this number. In addition thereto, there are three other very valuable pieces based upon Indian legends. These however, are not direct transcriptions. The four pieces taken together would make a fine recital group, each is complete in itself.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Album of Song Transcriptions and Variations For the Pianoforte

This may be the last opportunity for the securing of a copy of this desirable piano album at the special publication price of 40 cents a copy. The compilers and editors have their work and the product of their book is now up to our mechanical department. While these transcriptions are most interesting to any pianist, not difficult, being within the grasp of the average performer. It is as well as his audience will appreciate the playing of these transcriptions than could possibly be in the playing of the regular score. It can be appreciated readily by pianists in this album.

Album of French Compositions For the Pianoforte

For many years now, the French composers have been in the lead in the production of graceful, elegant and original pieces. Such pieces are far above the ordinary run of dramatic music. Many of them are on a high artistic plane. We have only a few such names as Godard, Chaminade, Saëns, Widor, Wachs, Lacome, and Pierné. Our aim has been to produce a representative collection of four grade pieces by these authors. It will prove a very successful volume.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Bach Album By Sara Heinze

This is one of the Standard Editions which has been used very widely in teaching of elementary polyphonic music. The new edition is carefully revised and has been prepared with the utmost care. This collection are included some of the most delightful of Bach's shorter pieces. It is an entirely different collection from the well known easy compilation by Leefson. Many of the pieces are from the *Suites* and *Preludes*.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

THE THEODORE PRESSER CO. DESIRES TO EXPRESS ITS DEEP GRATITUDE TO THE FRIENDS OF THE LATE FOUNDER FOR THEIR OVERWHELMING NUMBER OF TOKENS AND EXPRESSIONS OF SYMPATHY. THEODORE PRESSER COUNTED HIS FRIENDS AMONG HIS GREATEST ASSETS AND IT HAS BEEN MOST IMPRESSIVE TO WITNESS THEIR SINCERE DEMONSTRATIONS OF REGARD FOR HIM.

Picturesque Studies for the Pianoforte Paul du Val

Students who have arrived at fourth grade work, will take great delight in this set of studies. They are original and characteristic, and quite out of the usual. Any student who has been well grounded in third grade work will be ready for them. In these studies are introduced devices as broken-chords, staccatos for light wrist, double-notes, velocity with pedal effects, octaves, glissando melody playing. Each study has a local title of its own and all are so melodious that they might be played separately as pieces.

The special introductory price in advance publication is 30 cents per copy, postpaid.

Technic for Beginners Comparatory to Hanon or Pischna Anna Priscilla Risher

As soon as the beginner has mastered rudiments and the hands have been shaped at the key-board, it is well to begin daily technical exercises in addition to the regular work of the instruction book. Usually, these exercises must be of the simplest possible character, while still leading up to daily exercises which are more advanced. These new exercises by Anna Priscilla Risher have been planned very carefully for this purpose, they may be used profitably over a considerable period in which the student will be able to take the easier exercises by Hanon and take the more advanced technical work known as *Kleine Anna*.

The special introductory price in advance publication is 35 cents per copy, postpaid.

Elementary Piano Pedagogy Charles B. Macklin

Those first pupils are a problem; and the teacher who arrives at a solution of giving their interest, while trying to get their consciousness a working knowledge of the fundamentals of music, has made a real achievement. And this is the thing that the author of this book has made many times easier. The teacher with little time for study, or the beginner in the profession, will find here ready help in many troubles. The simple, logical style of presentation adds directly to the charm as well as to the usefulness of the book.

The special advance of publication price is 35 cents per copy, postpaid.

Rhythmical A. B. C's for the Violin Beginner A. Louis Scarmolin

The main idea of this work is to teach young beginner a real sense of rhythm. This is done in a very clear, common-sense manner through the medium of little piano pieces (to be played by the teacher) with accompanying rhythmical figures on the violin. This work will pave the way for regular violin instruction book, at the same time building a firm foundation in the branch of musicianship which is of primary importance to the violinist—a feeling of rhythm. We believe every progressive violin teacher will welcome this interesting new publication and earnestly advise the placing of an order while obtainable at the special pre-publication price, 35 cents, postpaid.

Technic of Octave Playing

Octave work should begin always in the first grade, wherever the hand is of sufficient span. If the hands are limited in some mild stretching exercises might be used. The mere playing of octaves, however, as exercises is uninteresting and unprofitable. Where octave passages howsoever are incorporated into pieces, then not only have musical value but they serve as a stimulus towards technical efficiency. An exceptionally attractive study piece based upon octave passages have been included in this new volume. It will soon be ready.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

What to Teach at the Very First Lessons By John M. Williams

Mr. Williams' lecture-lessons to teachers have brought such a response in the way of letters of commendation from members of his classes that anything he would put into collated form on the subject of musical instruction is sure to have in it something inspiring and helpful for the perplexed seeker. The materials of a number of these lectures have been developed and discussed in this book in a manner that will make it invaluable, particularly to the young teacher who needs a guide into paths of safety in the proper presentation of ideals to beginners. There is so much of inspiration in its pages that the book is sure to make itself a genuine friend to many.

The special introductory price is 30 cents per copy, postpaid.

Second Year Study Book For the Pianoforte By A. Sartorio

The many sets of studies by A. Sartorio, especially those adapted for third and fourth grade work, have all proved very successful. This composer knows how to write good studies, how to make them both interesting and profitable to practice. The new set, *Second Year Study Book* is just right to be taken up after the work of the second grade is completed. This book of studies might be used to good advantage for practice in velocity, since the studies adapt themselves well for this purpose.

The special introductory price in advance of publication is 30 cents per copy, postpaid.

New Overture Album To be Published for Piano Solo and Piano Duet

Within a very short time these two albums will be published and advance subscribers will receive their copies. Both the solo and duet albums will contain the same standard overtures. These overtures are well known to bands and orchestras and are frequently found on concert programs. The piano arrangements are the best obtainable and the editing of this new edition has been most carefully done. Teachers will find these books invaluable for selecting program material for their pupils' recitals. The advance of publication cash price for the solo album is 40 cents, for the duet album, 50 cents. Kindly mention which volume is desired when placing your order.

Etudes for the Violin, Op. 32, Book 1 By Hans Sitt

We are making another valuable addition to our already fine catalog of violin studies by the publishing at an early date, of the well known Etudes by Hans Sitt, Op. 32, Book 1. These studies are general technical exercises in the first position, and are especially good as bowing studies, employing the staccato, and other styles. There are also exercises which develop smoothness in passing from one string to another. The new edition will be up to our usual high standard, and may be ordered now at the special introductory price in advance of publication of 30 cents a copy, postpaid.

Older Beginner's Book For the Pianoforte By John M. Williams

In these days of increased interest in music, there are many older beginners, those who for various reasons have not been able to take up the study of piano in childhood. For such as these a special instruction book is necessary. Mr. John M. Williams who has had a long experience with beginners of all ages, has prepared this particularly good book adapted for older beginners and adults. The material is of a very pleasing character and while it is sufficiently simple, especially at the beginning of the book, it is never childish or trivial. All of the explanatory text is absolutely plain and matter-of-fact.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Suite Op. 15 For Two Pianos, Four Hands By A. Arensky

The art of ensemble piano playing is being cultivated more and more in recent years by progressive teachers. It develops the young performer's musical perception and furnishes splendid practice in obtaining rhythmic accuracy. Probably the most exacting ensemble playing is that of the piano duo, certainly none is more valuable, especially for advanced students. One of the best compositions of this type is the Arensky *Suite* and few are more popular than this original work by the talented Russian composer. While this work is in process of publication we are offering it to advance subscribers at the special low price of 50 cents a copy, postpaid.

Advance of Publication Offers Withdrawn

In order to do that which we felt would be pleasing to our advance of publication subscribers, effort was made to avoid carrying over into the New Year any advance of publication offers that have been presented for a reasonable number of months. As a result we are able to announce that delivery will be made on six new publications. The delivery of these copies to advance of publication subscribers automatically withdraws the advance of publication price January first. Our usual liberal examination privilege will be extended to anyone in the profession desiring to make the acquaintance of any of the works which are now placed on the market.

Great Men and Famous Musicians on the Art of Music, by James Francis Cooke. So many thousands in the musical world are acquainted with this same author's two immensely successful companion volumes "Great Pianists On Pianoforte Playing" and "Great Singers On the Art of Singing" that little more is necessary in introducing this new work than to say that this volume is of great general interest and gives much that is instructive, stimulating and inspiring. The price is \$2.25.

In the Candy Shop, Musical Sketch for Children, by Mildred Adair. This little operetta is easy to produce and is quite a charming and effective offering for juvenile participants. It goes beyond the usual makeup of an operetta in that it has an easy piano solo and easy piano duet beside the songs and dances for the young performers. Price, 50 cents.

A Little of Everything for Everyday. Technical Exercises for the Piano, by Gilmore Ward Bryant. Almost any piano student in the third and fourth grades and even beyond can utilize these studies for daily practice to good advantage. A great variety of technical figures are employed and are presented in all the keys. Price, \$1.00.

Nearly a Honeymoon, Musical Play, by Jessica Moore and Geo. L. Spaulding. Church organizations, clubs and others desiring something mirthful in a musical play that is not difficult to present will find "Nearly a Honeymoon" as though it were written for their individual needs. The whole setting is rural in character. Price, 60 cents.

Preparation Trill Studies for the Violin Beginner, Op. 7 Part 1, by Otakar Sevcik. These standard violin studies have been newly edited by Mr. Otto Meyer who is a recognized authority on Sevcik's works. In ordering the Opus 7, Part 1 Studies, either of the Theo. Presser Co., or of any dealer, the violin teacher will do well to specify the *Presser Collection* edition. Price, \$1.50.

Fifteen Studies for Violin (Second Violin in Score) by Chas. Dancla, Op. 68. This standard set of studies is good for general technic work throughout the first five positions. The second violin part meets with the approval of many teachers who prefer to play along with the pupil. Published in the well known *Presser Collection* of Standard Studies and Educational Works. Price, 60 cents.

(Continued on page 84)

World of Music

(Continued from page 3)

The Peters Edition, on December 1st, celebrated its centenary and a quarter of active life. The first enterprise of the new house was a complete and authentic edition of the works of John Sebastian Bach. It did a similar service for Mozart and has been a pioneer in bringing out the works of many masters. The Breitkopf and Härtel firm published their first music in 1756. Novello & Co. brought out their first publication in 1811.

Ronald Cunliffe's Boys' Choir of Todmorden, Lancashire, England, which started three years ago in a humble way, in September of 1924 created something of a sensation by giving at Todmorden a six-nights' run of Mozart's "The Magic Flute," without cuts or simplification. At this Christmastide it gave a three weeks' season of opera with "The Magic Flute," "The Golden Cockerel of Rimsky-Korsakoff," "I Pagliacci," and Wolf-Ferrari's "The Secret of Susanna" as a repertoire.

Municipal Management of Amusements has been tried by Red Wing, Minnesota, a thriving community near St. Paul, with the result that the profits have been more than thirty thousand dollars, with which the citizens are now considering the idea of installing an organ in the city auditorium.

The Directors of the Opera Comique of Paris have announced that they will organize an American operatic season for early next year, according to reports. Though there was an American season in Paris last summer, yet this will be the first one under the auspices of a state subsidized opera house.

The Saturday Morning Musical Club of Tucson, Arizona, is doing a special work to preserve the songs, dances and folklore of the American Indians and has lately had members of the neighboring Yaqui Nation on its programs.

Nearly Five Million Dollars for Municipal Music is expended annually by the seven hundred and sixty-two cities and towns which answered a questionnaire recently sent out by the National Bureau for the Advancement of Music.

Charles Martin Loeffler's "Memories of My Childhood" has been appearing on the programs of our leading symphonic orchestras. It is good to see our native composers more and more finding welcome from these important organizations.

Schubert's "Fierrobras," an opera in three acts, is to be presented this season at the Theatre de la Monnaie of Brussels, which will be its first interpretation with a French text.

Twenty-One Members of the Chicago Symphony Orchestra enter this year a service of twenty-five or more years. Six are original members; and Mr. Stock's own service stripes show thirty-one years of activity.

A Bach Choir of one hundred and fifty voices has been organized in Chicago, its work to be confined to the interpretation of the works of the great Cantor of Leipzig.

The Bangor Symphony Orchestra (Maine) has entered upon its thirtieth year of activity. A. W. Sprague is its conductor, and from it a number of members have graduated into positions of honor.

An "Enrico Bossi Scholarship" has been established at the Academy of Music of Milan, Mr. G. Aldo Randegger of New York having received the appointment to administer the selection of American candidates.

Walter Damrosch began his forty-first year as leader of the New York Symphony Orchestra, at a concert in Carnegie Hall on October 30.

Adele Aus der Ohe, the once eminent pianist, is now living in Berlin and making barely a living. A committee has been formed to raise a fund for her relief; and those interested may send contributions to Miss Kleckhoffer, in care of Richard Copley, Concert Manager, 10 East 43rd Street, New York City.

Christmas Caroling in Chicago was this year on a scale heretofore not undertaken. Carol leaflets, sufficient to supply every resident of the city were prepared. Business institutions, schools, churches, universities, public offices and institutions, clubs and practically all organizations, entered into the movement. Carolers were sung in the hundred and fifty moving picture theatres and the downtown theatres before the performances.

The Orpheus Male Chorus of Cleveland, Ohio, under the leadership of Charles D. Dawes, has definitely announced that it will participate in the 1926 Welsh National Eisteddfod at Swansea.

Bulletin of the Presser Home for Retired Music Teachers
On Sunday, November 8, a beautiful and impressive memorial service to Mr. Theodore Presser was held at the Presser Home for Retired Music Teachers. Members of the Presser Foundation, of the Advisory Board, and the Board of the Home were in attendance, as were noted men of business, clergymen, musicians and music teachers. A double male quartette sang several sacred songs. Brief addresses were made testifying to the character, service, and munificence of Mr. Presser; to his simplicity and humility, elements of his greatness; to his vision, his ideality, and his sacrifices.

1926 Calendars For Music Lovers

Considerable time and thought was given in the preparation of our 1926 Calendars since we had a desire to produce an exceptionally attractive Calendar that we could sell for the very nominal price of 10 cents each or \$1.00 a dozen, postpaid. We feel gratified that the Calendar produced for this year has more than met expectations. The entire background of the Calendar is gold and upon the Calendar is a musical picture produced by Photogravure and giving a handsome effect in the planning of the varying Sepia tones of the picture with the golden background upon which it has been placed. The entire card of the Calendar is about 6x9 inches in size, the Calendar pad itself is of just the right size to be neat and at the same time each date is visible at a fair distance. There are six different picture subjects utilized in the making of these Calendars and in dozen lots they will be assorted. Many teachers use these Calendars for advertising purposes or for greetings to their pupils. Any Calendar orders under a dozen will be filled at the rate of 10 cents a piece.

Holiday Mail Rush is Still On

Bear with us during the after-holiday rush in the post office. Some ETUDEs may be a little late in arriving. If a copy does not reach you within two weeks after the date of publication, which is the first of the month, drop us a post card and we will gladly duplicate. Second class mail is always subject to some delay in December and January but all copies should be delivered by the 15th of each month. We are here to give the best service and any cause for dissatisfaction should be reported to the Circulation Department at once.

Every Day is Gift Day For Premium Workers

Look over the inside back cover of this issue. Many useful gifts are offered for very few new ETUDE subscriptions. Remember, every article is a guaranteed piece of merchandise, not intended as an ornament but for every day use. We know you will be pleased with any selection that you may make.

Save Money on Etude Magazine Clubbing Combinations

There is still plenty of time to make substantial savings on your winter reading matter. Below is a list of the best publications clubbed with ETUDE at decidedly bargain rates. Make your selection now and send your orders in promptly. Give us your name and address and we will gladly mail to you our new 1926 magazine catalog showing combination prices on all magazines.

ETUDE MUSIC MAGAZINE..\$2.00	All	
Pictorial Review.....1.50		
Youth's Companion.....2.00		
Regular price.....\$5.50		\$4.70
Save 80c		
ETUDE MUSIC MAGAZINE..\$2.00	All	
McCall's.....1.00		
Modern Priscilla.....2.00		
Regular price.....\$5.00		\$4.05
Save 95c		
ETUDE MUSIC MAGAZINE..\$2.00	All	
McCall's.....1.00		
Youth's Companion.....2.00		
Regular price.....\$5.00		\$4.25
Save 75c		
ETUDE MUSIC MAGAZINE..\$2.00	All	
Modern Priscilla.....2.00		
Christian Herald.....2.00		
Regular price.....\$6.00		\$4.75
Save \$1.25		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Delineator.....2.00		
Regular price.....\$4.00		\$3.50
Save 50c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
McClure's.....3.00		
Regular price.....\$5.00		\$4.00
Save \$1.00		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Designer.....1.50		
Regular price.....\$3.50		\$3.00
Save 50c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Physical Culture.....2.50		
Regular price.....\$4.50		\$4.00
Save 50c		

ETUDE MUSIC MAGAZINE..\$2.00	Both	
Youth's Companion, 52 issues. 2.00		
Regular price.....\$4.00		\$3.50
Save 50c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Today's Housewife......50		
Regular price.....\$2.50		\$2.10
Save 40c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
People's Home Journal.....1.00		
Regular price.....\$3.00		\$2.65
Save 35c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
McCall's.....1.00		
Regular price.....\$3.00		\$2.35
Save 65c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Fashionable Dress.....3.00		
Regular price.....\$5.00		\$4.25
Save 75c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Collier's Nat. Wkly.....2.00		
Regular price.....\$4.00		\$3.50
Save 50c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Cosmopolitan.....3.00		
Regular price.....\$5.00		\$4.50
Save 50c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
World's Work.....4.00		
Regular price.....\$6.00		\$5.25
Save 75c		
ETUDE MUSIC MAGAZINE..\$2.00	All	
Christian Herald.....2.00		
Pictorial Review.....1.50		
Regular price.....\$5.50		\$4.70
Save 80c		
ETUDE MUSIC MAGAZINE..\$2.00	All	
Woman's Home Companion...1.50		
American Magazine.....2.50		
Regular price.....\$6.00		\$5.00
Save \$1.00		
ETUDE MUSIC MAGAZINE..\$2.00	All	
Woman's Home Companion...1.50		
Pictorial Review.....1.50		
Regular price.....\$5.00		\$4.35
Save 65c		
ETUDE MUSIC MAGAZINE..\$2.00	All	
Woman's Home Companion...1.50		
Farm & Fireside......25		
Regular price.....\$3.75		\$3.40
Save 35c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
American.....2.50		
Regular price.....\$4.50		\$4.25
Save 25c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Review of Reviews.....4.00		
Regular price.....\$6.00		\$4.75
Save \$1.25		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
St. Nicholas.....4.00		
Regular price.....\$6.00		\$5.25
Save 75c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Pictorial Review.....1.50		
Regular price.....\$3.50		\$2.85
Save 65c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Modern Priscilla.....2.00		
Regular price.....\$4.00		\$3.40
Save 60c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Pathfinder, 52 issues.....1.00		
Regular price.....\$3.00		\$2.50
Save 50c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Christian Herald, 52 issues...2.00		
Regular price.....\$4.00		\$3.25
Save 75c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Woman's Home Companion...1.50		
Regular price.....\$3.50		\$3.25
Save 25c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Radio News.....2.50		
Regular price.....\$4.50		\$3.85
Save 65c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Boy's Life (Boy Scout Magazine).....2.00		
Regular price.....\$4.00		\$3.50
Save 50c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
College Humor.....3.00		
Regular price.....\$5.00		\$4.25
Save 75c		
ETUDE MUSIC MAGAZINE..\$2.00	Both	
Golden Book.....3.00		
Regular price.....\$5.00		\$4.75
Save 25c		

The following magazines may be added to any club listed above at the prices quoted:

Saturday Evening Post.....	\$2.00
Ladies' Home Journal.....	1.00
Country Gentleman (3 years).....	1.00

Fine Etude Binders at Cost

Now that you have the complete ETUDEs for 1925, you will wish to arrange the issues so that any one number is

Premier Announcement of New Music Publications for 1926

A List of Recent Publications That Will Interest Teachers,
Students, Performers and All Music Workers

ANY OF THESE NUMBERS MAY BE HAD FOR EXAMINATION

In ordering from this list it is only necessary to mention "Presser Edition" and give catalog number

PIANO SOLOS

Cat. No.		Cr.	Fr.
23025	BEETHOVEN, L. van Farewell to the Piano (Arr. by A. Sartorio).....	5	.35
23039	BERWALD, W. Ronde De Nuit.....	3	.25
23020	BLISS, PAUL Priscilla.....	3	.30
22929	BROWN, ARTHUR L. An Old Fashioned Melody.....	4	.50
23018	COOKE, JAMES FRANCIS Keltic Dance.....	3 1/2	.35
23048	Sea Gardens.....	4	.35
22884	EGGELING, GEORG Spring Serenade.....	4	.30
23010	EWING, MONTAGUE In Sunny Spain.....	3	.40
22963	Moondreams.....	4	.35
23009	Ogre Dance.....	3 1/2	.35
23011	Polish Peasant Dance.....	3	.45
23044	FERBER, RICHARD Carmelita (Spanish Dance).....	3	.40
23047	FRYSINGER, J. FRANK Polonaise Militaire.....	5	.50
22947	FRILLS and Laces.....	3 1/2	.35
23052	HALL, WILLIAM JOHN Flower Dance.....	2 1/2	.25
23035	HIMMELREICH, F. Annie Laurie.....	5	.30
22869	JOHNSON, WALLACE A. Ghosts and Goblins.....	3	.20
22887	Hide and Go Seek, Waltz.....	2 1/2	.30
23037	Mission Bells.....	3	.25
22872	KRENTZLIN, RICHARD In Jolly Mood.....	3	.35
22964	KRONKE, EMIL Days of Sunshine.....	4	.30
22921	LUMLEY-HOLMES, A. E. Court Jester, The.....	3	.30
22920	In the Palace.....	3	.25
23002	MUMMA, ARCHIE A. Little Sweetheart.....	4	.35
23005	NOELCK, AUGUST Valse Etincelante.....	4 1/2	.40
23012	OEHMLER, LEO Sunset Musings. (Reverie).....	3	.35
23014	PALDI, MARI Danse Rocco.....	3	.25
22959	PALMGREN, SELIM Evening Whispers, Op. 47, No. 1.....	5	.35
23023	PITCHER, RICHARD J. Little Waltz, A.....	2 1/2	.35
23004	RIMSKY-KORSAKOW, M. Two Themes, from "Scheherazade,".....	3 1/2	.30
22987	ROLFE, WALTER In a Moonlit Garden.....	4	.40
23030	In Royal Array.....	4	.40
23021	SCHMEIDLER, CARL Wedding Serenade.....	4	.35
23040	SPENCE, WILLIAM R. An Autumn Intermezzo.....	4	.35
23001	WILLIAMS, FREDERICK A. In the Boat.....	3	.35
23045	Thistle-Down.....	3	.35

PIANO DUETS

22811	BERWALD, W. Country Dance.....	3	.45
23036	KELER-BELA Hungarian Melody.....	3 1/2	.40
23034	MORRISON, R. S. Civic Pride.....	3	.45
22894	SPENCE, WILLIAM R. Peace and Prosperity (Galop-March).....	3	.65
23000	STORY, PAULINE B. Dance of the Sunflowers.....	3	.45
22999	WAGNER, R. March of the Master Singers, from "Die Meistersinger".....	3 1/2	.35

VIOLIN AND PIANO

Cat. No.		Cr.
22957	CHOPIN-SARASATE Nocturne De Chopin, Op. 9, No. 2.....	4
22958	SCHUBERT-REMYNY Serenade.....	5
23019	SUTER, R. Q. Circus Parade, The.....	1

PIPE ORGAN

Cat. No.		Cr.
23013	ROBERTS, J. E. Postlude in F.....	3
23053	STRANG, S. TUDOR Cantique D'Amour.....	3
23056	Choeur Celeste.....	3
23057	In the Afterglow.....	3
23055	Nuptial March in C Major.....	3
23054	Pensee D'Automne.....	3
23058	Reverie Poetique.....	3

SONGS AND BALLADS

Cat. No.		Cr.
23041	CADMAN, CHARLES WAKEFIELD Celtic Love Song (F-a flat).....	3
23022	In the Garden of Sahara (d-E flat).....	3
23003	ELLIS, CECIL Robin's Call, The (c-E).....	3
23008	KOUNTZ, RICHARD Castilla (E flat-g) (Opt. b flat).....	3
23007	Thinkin' of You (E flat-F).....	3
23006	Thinkin' of You (c-D).....	3
22909	LIURANCE, THURLOW I Sing in My Heart at the Weaving (c-a flat).....	3
22965	ROLFE, WALTER Michael's Flute (c-F).....	3
22968	Thrill of an Old Lullaby, The (c-F).....	3

SACRED DUETS

Cat. No.		Cr.
22961	KOUNTZ, RICHARD Lord Ever Merciful (S and A).....	3
22962	MARKS, EUGENE F. Rejoice and Be Glad (T and B).....	3
23062	STULTS, R. M. Song of the Angels, The (Christmas) (S and A).....	3

ANTHEMS

Cat. No.		Cr.
20581	BAINES, WILLIAM Break Forth Into Joy.....	3
20576	HENRICH, C. W. Grant Us Thy Peace.....	3
20572	Hark! Hark! My Soul.....	3
20574	Incline Thine Ear.....	3
20578	Lord, Take My Life.....	3
20584	KINDER, RALPH It is a Good Thing to Give Thanks (Bonum Est in G).....	3
20579	MAKER, F. C. Praise the Lord (Harvest).....	3
20582	PONTIUS, WILLIAM H. O Be Joyful in the Lord. (Jubilato Deo No. 2).....	3
20531	STORER, H. J. Love Divine, All Love Excelling.....	3
20532	Pleasant are Thy Courts Above.....	3
20530	Son of God Goes Forth to War, The.....	3
20591	STANG, S. TUDOR Abide With Me and Sun of My Soul.....	3
20590	VINCENT, CHARLES There Were Shepherds. (Christmas).....	3
20583	WATKINS, LEWIS Abide with Me.....	3

PART SONGS

Cat. No.		Cr.
20580	Women's Voices Gest, Elizabeth Coral Sea, The (Two Part).....	3
20589	When Michael Comes Along (Three Part).....	3
20553	GILES, CHET Would God I Were the Tender Apple Blossom (Three Part).....	3

SCHOOL CHORUSES

Cat. No.		Cr.
20510	BRANDL, J. Days of Long Ago, The (Two-Part).....	3

Theo. Presser Co.—1712-1714 Chestnut St.—Phila., P

readily accessible. We will send to any subscriber, a fine buckram binder, beautifully and substantially finished, stamped in gold on the back, THE ETUDE. It opens flat, easy to stand on the piano or book rack, always keeps copies clean and prevents their being torn. It is worth all of the retail price asked \$2.25. If you will send your renewal for ETUDE MUSIC MAGAZINE for 1926 at once, we will send to you one of these binders on receipt of your check for \$3.25, \$2.00 paying for your renewal for the year 1926 and the additional \$1.25 being the manufacturing cost of the binder, \$3.25 in all. You

will have made an investment which will be a source of constant satisfaction to you and the binder will keep your copies firmly together as any substantially book and will last for years.

Beware of Swindlers

Pay no money to any canvasser for ETUDE MUSIC MAGAZINE unless he is personally known to you. If there is question as to his responsibility, take name and address, send the money to him and if he is entitled to credit for the subscription, we will give it to him, but cannot be responsible for cash paid of strangers.

Three Studies for Advanced Students

By Fenton Stancliff

following exercises will help you much if you are in certain difficulties they are designed to overcome. Un-
 you are sure, leave them severely

first one is for crooked fingers, par-
 ly the fourth and fifth ones.
 d fingers, made so by practice, will
 readily. This exercise will also in-
 the span of the hand, but it must be
 ed exactly as stated. Now if you
 a good reach, and have straight
 which strike on the tips, leave this
 one.

ercise I.—The notes are those of the
 ding C-major scale. The fingering
 e thumb alternating with the fifth
 , or with any other. Strike C
 y with the thumb. Relax. Reach
 e keyboard, still holding the C, as
 test the span of the hand. Pull
 st the side, on the wood, of the
 D. Still hold the C. Now contract
 and and strike D with the fifth
 , stretching down the keyboard as
 id up before. Pull against the wood
 e key C. Relax. In a like manner
 the thumb to E. Then repeat. The
 should be a perfect legato. Do not
 o this the first time.

second one is for weak flexor and
 seous muscles (those which pull the
 down and spread them). If your
 are stiff, this will make them worse.
 en you play scales, your fingers will
 like firmly, try it. If your fingers
 tuck to the keys, this exercise will
 positive harm. Know what you wish
 then do it.

ercise II.—The notes are those of a
 o five-finger exercise from C to G
 back, not repeating any notes. The
 ing for the right hand ascending
 C is, five, four, three, two, one.
 is not a mistake. Try to play it
 y and legato. Each finger is to go
 the other and not under, even the
 . The left hand fingering is: as-
 g; one, two, three, four, five. For
 nding, reverse the fingering. Other
 ses may be invented with this idea.
 mind the apparent absurdity of
 ingering, but watch the results.

third is for weak extensor muscles
 which raise the fingers). If you

need this one, leave number two alone;
 you cannot need both at once. If your
 fingers stick to the keys and you have prac-
 ticed the hammer stroke too much, this
 exercise will work wonders for the wrist
 and velocity. Note each detail. One day's
 practice should show signs of improve-
 ment.

Exercise III.—Play scales as if each
 key were hollowed out and the fingers
 were following the curve, striking the
 edge nearest the player and sliding down
 the hollow and back up the other side.
 Make as much resistance as possible.
 Imagine each key to be hollowed out like
 a spoon with the handle pointed away
 from the piano and the spoon right side
 up as when filled. The fingers should
 strike from a little above the keys (a
 quarter inch), and with the tip should
 describe a round path. Strike the edge
 of the key nearest the body (front) and
 slide down and up as you go back.
 Watch that the muscles on the back of
 the hand are working.

The absurd fingering gives rise to the
 term False Technic. Unless you have
 studied three years and have well-grounded
 habits in the correct fingering of scales
 and arpeggios, do not try these exercises
 without advice from your teacher.

One should relax before every move-
 ment. The next step should be clearly
 understood and quickly executed. To ac-
 complish this, a pause must come between
 the movements. Be deliberate and
 thoughtful, keeping in mind what you are
 trying to do. Too much practice will only
 do harm.

No notes are given, because it is better
 to have the exercises memorized first so
 that the entire attention can be given to
 the hands. The writer doubled his scale
 velocity in two weeks with these exercises,
 after having practiced for years and grown
 worse every year.

Some teachers think that exercises are
 good for the fingers and that like patent
 remedies of some kind are supposed to cure
 every ill somehow. They lack the power
 of intelligent discrimination. Use great
 discrimination in practicing these exercises
 if you hope to understand them.

Von Weber on Song Interpretation

is great treatise, Fetis, the zealous
 historian of music, makes the fol-
 quotation from Von Weber
 because of Von Weber's particular
 or the writing of dramatic song, is
 arly pertinent:

g, by means of emphasis and
 articulation, gives to the measure
 t which perhaps may be compared
 uniform breaking of the waves
 e shore. Instruments, and partic-
 hose of the stringed kind, divide
 e into sharp beats, mathematically
 e those of the pendulum.

, justness of expression requires
 of these conflicting properties. The
 nt ought not to be a tyrannical
 a driving millhammer—but must
 e composition what pulsation is in
 al economy. There is no slow
 nt in which passages demanding
 tion do not occur. On the other
 ere is no quick movement but that
 in many passages, moderate re-
 . These changes in particular
 e absolutely necessary to expres-

"But, for heaven's sake, let no singer
 think himself justified, by what is here
 said, in rushing into a hare-brained mode
 of performance, tearing at pleasure into
 very tatters any number of measures he
 may think proper; a mode of proceeding
 which cannot fail to excite the same feel-
 ing in the hearer of taste, as is produced
 by the clown who distorts his limbs to
 amuse the mob. No, let the acceleration
 and retardation of the time be such as to
 convey the idea of their being dictated by
 feeling.

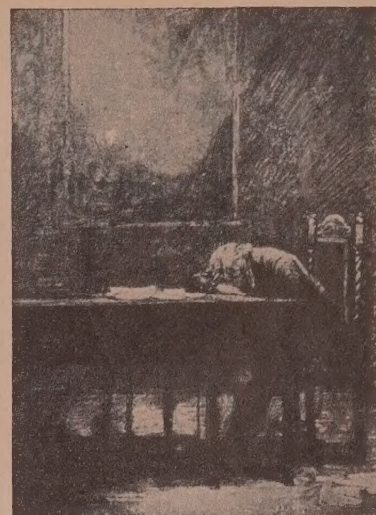
"Nor ought these modifications, whether
 in a musical or in a poetical point of view,
 to be admitted, except in accordance with
 the tone and character of the passion ex-
 pressed. Of this, the duet between the
High Priest and *Licinius*, in "La Vestale,"
 may serve as an example; the greater the
 degree of dignified composure given to the
 passages in the part of the *High Priest*,
 and of energy and passion to those of
Licinius, proportionally, the more strik-
 ing will be the effect produced; and yet
 music has no marks or signs by which all
 this, important as it confessedly is, can be
 denoted."

great joy that was experienced
 the Gospel was first made known,
 inness of Christians in the face of
 -nation, has been recorded in in-
 le carols set to some of the most
 the world possesses to-

day, and there is more sound Christian
 theology in the average carol than those
 who sing them always realize. It is some-
 times interesting to hear notable heretics
 lustily singing Christian truths.—*The*
Very Rev. Robert S. Chalmers.

Special Chopin Issue

of
The Etude
Music
Magazine



February, 1926

For many years the ETUDE has been collecting material of an
 unusually useful and interesting character for a special Chopin
 number.

The name of Chopin in itself carries with it a kind of romance
 and charm that is irresistible. His works have been more frequently
 performed than those of any other composer for the pianoforte.

A century and a decade after his death Chopin's pianoforte
 pieces are becoming more popular every day.

What accounts for this remarkable vitality and fascination?

Some of the world's foremost experts upon Chopin will give their
 opinions in this coming issue on Chopin's life, music and its
 interpretation.

The ETUDE Music Magazine special issues become more and
 more valuable with time. When they are "out of print" it is often
 impossible to secure the information they contain from any source.

Time and again the ETUDE has been obliged to write friends
 who are seeking special information that such and such an issue is
 out of print.

For this reason we advise all of our friends, particularly our
 teacher friends, to order the coming Chopin issue in advance for their
 pupils and urge the pupils to preserve the February issue for future
 needs. The demand for this number is certain to be very great. Be
 sure to get your order in well in advance.

\$2.00 a Year : : 25 Cents a Copy

The Etude Music Magazine 1712-1714 Chestnut St. Phila., Pa.

LITTLE SUITE for Two Violins in the First Position

By Arthur Hartman

Price, 80 cents

Published by

THEO. PRESSER CO., 1712-1714 Chestnut Street, Philadelphia, Pa.

Very helpful material for violin pupils, being in the form of teacher
 and pupil duets. These little pieces illustrate the Open Strings, String
 Crossings (Wrist) Finger Exercises, the Trill and Tremolo, the Pizzi-
 cato, the Chromatic and in the "Teacher's Part"—Double Stopping and
 the Arpeggio.

PERSONAL FOR SALE

or WANTED

Rate 10c per word

FOR SALE—Hand-made German violin,
 with leather case and good bow. Excellent
 toned for solo or concert work. Free trial.
 Easy payments. Miss Bertie Mardiss, Shaw-
 nee, Kansas.

FOR SALE—36 copies "Olivet to Calvary,"
 Maunder, 12 copies "Seven Last Words of
 Christ," Dubois, good as new; also many
 standard anthems, octavo. Less than half
 price. E. D. Keck, 21 Rich Ave., Mount
 Vernon, N. Y.

ANNOUNCEMENTS

Rate 20c per word

CORRESPONDENCE HARMONY AND
 COMPOSITION—Simple, practical, thorough,
 under personal instruction of Dr. Wooler; no
 substitute teachers. Small monthly payments.
 Musical manuscripts corrected. Music com-
 posed, send poem, price reasonable. Write
 for prospectus. Alfred Wooler, Mus. Dec.,
 171 Cleveland Avenue, Buffalo, N. Y.

MUSIC COMPOSED; manuscripts revised.
 Band and Orchestra arranging. Complete and
 guaranteed instruction in Harmony by mail.
 J. Rode Jacobsen, 2633 Milwaukee Ave.,
 Chicago, Ill.

R. M. STULTS, COMPOSER AND AR-
 RANGER, Ridley Park, Pa. Manuscripts ar-
 ranged for publication. Melodies harmonized.
 Manuscripts revised. Correspondence soli-
 cited.

MOVING PICTURE PLAYING—"The
 Art of Pipe Organ Playing to Motion Pic-
 tures," a complete guide and reference work.
 M. M. Mills, 5 Oikema Apts., Lincoln, Nebr.

VIOLINS—Genuine handmade masterpieces.
 Get detail now. John J. Lehto, 935—14th St.,
 San Pedro, Calif.

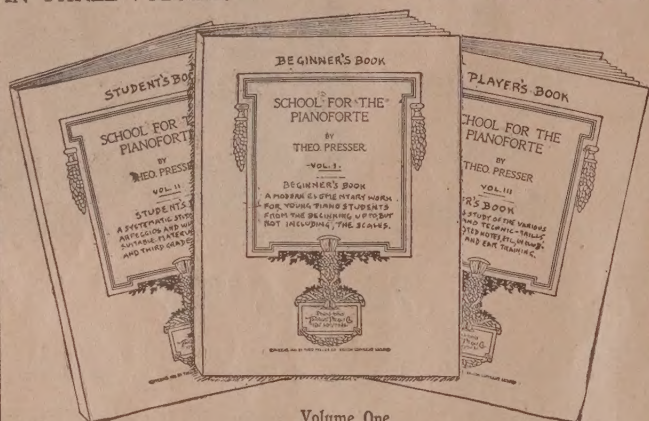
HARMONY CORRESPONDENCE—25
 cents a lesson. Kelm, 2545 Cooper Avenue,
 Brooklyn, N. Y.

"LEADERS"

IN MUSIC PUBLICATIONS EACH
AN OUTSTANDING SUCCESS IN
ITS CLASSIFICATION

OVER 10,150,000 COPIES REPRESENT THE ENORMOUS SALE OF THESE WORKS

SCHOOL FOR THE PIANOFORTE IN THREE VOLUMES BY THEO. PRESSER



Volume One
Volume Two
Volume Three
STUDENT'S BOOK BEGINNER'S BOOK PLAYER'S BOOK
Price, \$1.00 each

The Most Popular of All Modern Instruction Works for the Piano

"Beginner's Book" is a veritable "first reader" for the piano. Thousands of teachers enthusiastically state that it is the best of elementary instruction books for young students. "Student's Book" and "Player's Book" are also very popular because of their value as educational works covering the stages following the "Beginner's Book." Throughout this school the material is attractive and pleasing and the teacher is enabled to achieve speedy results in a thorough manner.

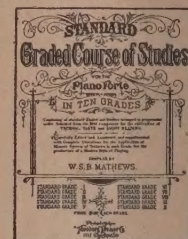
STANDARD GRADED COURSE of STUDIES

FOR THE PIANOFORTE
In Ten Grades—Ten Volumes

By W. S. B. Mathews Price, \$1.00

An Unequaled Educational Work for Piano

This is a complete, progressive series of the indispensable studies for the piano from the very beginning to the highest grade. It is a convenience to teachers and a great advantage to pupils. Except for young pupils, study can be started with the first book. Where the pupil is young, however, it is well to lead up to this course with the "Beginner's Book."



SUCCESSFUL TEACHING WORKS FOR VARIOUS GRADES OF INSTRUCTION

TOUCH AND TECHNIC—By Dr. Wm. Mason—In Four Parts - \$1.00 ea.

One of the most remarkable works in the entire range of piano pedagogy. A school for artistic piano playing highly endorsed by Paderewski, Josef, Gräbrowitsch, Liszt and others.

MASTERING THE SCALES AND ARPEGGIOS—By J. F. Cooke - Pr., \$1.00

Scale study from the beginning to the highest degree of proficiency.

SELECTED CZERNY STUDIES—By Emil Liebling—In Three Volumes - \$1.00 ea.

Extensively used because these volumes give the best of Czerny's wonderfully helpful studies arranged in progressive order. The editing, fingering and annotating are masterly.

COMPLETE SCHOOL OF TECHNIC—By I. Philipp - Pr., \$2.00

A compendium of modern technic. Excellent daily practice material.

NOTE SPELLING BOOK—By Adele Sutor - Pr., 50c

An unusually successful work. The young student is instructed in notation in an entertaining manner.

FIRST GRADE STUDIES—By L. A. Bugbee - Pr., \$1.00

Exceptionally attractive material for use after the first few rudimentary lessons.

ADULT BEGINNER'S BOOK—By C. I. Norcross - Pr., \$1.75

These are "suggestive studies for music lovers." An excellent manual for the intellectually matured piano student.

A FEW "SUCCESSSES" IN "SHEET" MUSIC PUBLICATIONS

PIANO	Gr.	Pr.	VOCAL	Pr.
Melody of Love, Engelmann	3	.50	By the Waters of Minnetonka, Lieurance	.60
Airy Fairies, Spaulding	1	.30	Ol' Car'lina, James Francis Cooke	.60
In the Arena, March, Engelmann	3	.30	Gipsy Trail, Tod Galloway	.60
No Surrender, March, Morrison	3	.40	I Heard the Voice of Jesus Say, Rathbun	.40
Keeping Step With the Union, March, Sousa	4	.50	Sweet Miss Mary, Neidlinger	.60
Dance of the Winds, Peabody	7	.75	Jean, Burleigh	.60
American Indian Rhapsody, Orem	8	1.00	Sleepy Hollow Tune, Kountz	.45



Standard History of Music BY JAMES FRANCIS COOKE PRICE \$1.50

A History that Has Pleased Thousands
So Clear that a Child Can Understand Every Word
So Absorbing that Adults Are Charmed With It

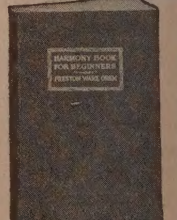
Music lovers are here supplied with interesting reading and the music student is supplied with forty story-lessons in music lore. The illustrations alone are of a most interesting character and number over 150. All difficult words are "self-pronounced." Bound in cloth, stamped in gold.

Harmony Book for Beginners

BY PRESTON WARE OREM PRICE \$1.25

Teachers Achieve Speedy Results With This Harmony Book. Also the Best and Most Practical Work for Self-Study in Harmony

An unequaled "success". The main essentials of harmony are made understandable in a clear, concise manner and everything is presented simply, yet in an engaging manner. A work that lays a strong foundation for future musicianship. Flexible cloth binding.



Helpful, Economical and Convenient Service to Teachers

The Task of Securing the Best Publications for Teaching Purposes is Not a Difficult One for the Teacher Taking Advantage of the Liberal Examination Privileges of the Presser "On Sale" Plan. Decide on Material Tried in Your Own Studio.

Thousands of Teachers of All Branches—Piano, Voice, Organ, Violin, Theory and Other Branches—Have Found the "On Sale" Plan, Promptness and the Other Features Make

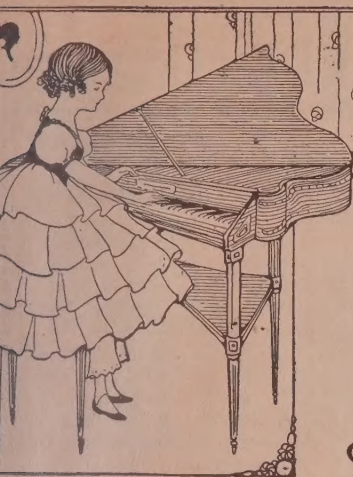
PRESSER'S MAIL ORDER SERVICE THE MOST CONVENIENT AND
MOST ECONOMICAL METHOD OF SECURING NECESSARY MATERIALS

Details of the "On Sale" Plan as Well as Graded and Classified Catalogs on Any Branch Desired Will Be Furnished Cheerfully on Request.

MUSIC PUBLISHERS AND DEALERS
MAIL ORDER MUSIC SUPPLY HOUSE
Established 1883

THEO. PRESSER CO.
1710-1712-1714 CHESTNUT STREET
PHILADELPHIA, PA.

SHEET MUSIC—MUSIC BOOKS
CHOIR AND CHORUS PUBLICATIONS
BAND AND ORCHESTRA MUSIC
"Everything in Music Publications"



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

An Adventure with the Spirit of Music

By Ethel V. Moyer

Note-"Able Transformation

By Marion Benson Matthews

big Bass Note; a Whole Note he, bright eyes can plainly see.

removed 'way up on the second floor
s Quarter Note Cousins, a group
four.

t him black, and give him a stem,
w he's a Quarter Note—just like
a.

The Land of Music

By Joan V. Bywater (age 12)

(For very little Juniors)

land of music live seven little
and five little goblins. They each
eral little houses of their own and
one long avenue called, "Piano-
venue."

ill first visit a fairy whose name
y C." We must remember that
between a goblin's house, and
house, the goblins house being
d the fairy's house being white.
le person is always pleased to
tors and will always be glad to
hem. If we will just press her
ite door, we will hear her sing,
sure you will be pleased.
ext house we will visit is the
"Goblin C-Sharp." He is a
ous little fellow and loves to
friends the fairies; but they are
him and his jokes.

me we must remember that his
situated between two fairies'
ne one on the left being "Fairy
the one on the right "Fairy D."
remember that his house is shiny
f we press his little black door
hear him sing.

him come the homes of "Fairy D,"
D-Sharp," "Fairy E," "Fairy F,"
-Sharp," "Fairy G," "Goblin G-
Fairy A," "Goblin A-Sharp" and
"

you have heard these Fairies and
sing once, you will want to do

It was a sparkling, cold day in winter. Two little girls with their sleds stood at the top of a hill ready to coast through the crunching snow. Nearby stood a great oak tree.

"Dorothy," said Ruth Ann, "don't you remember how the Spirit of Music sat up in the branches of that tree and talked to us?"

"Yes I do," replied Dorothy, "I wonder where he is now. He said he was going around the earth visiting the children who studied music. I guess he must be most half way round by now."

"Perhaps he comes once a year like Christmas and holidays," suggested Ruth Ann.

"Well, I hope he will not be so discouraged when he comes again. I think it makes him feel bad when he meets children who do not love their music," said Dorothy. "Don't you think he would be pleased to hear about our new music club?"

"Yes, indeed," replied Ruth Ann very emphatically, "I am sure that he would be delighted that we are studying the orchestral instruments in the club."

"We had such a beautiful meeting last week, didn't we? But I did not understand what that teacher said about studying the melodic curves in our pieces. I suppose it is something we have not had yet," said Dorothy.

"Have not had yet!" snapped a voice from the tree. "Well I guess you have."

The girls both looked up quickly, and there sat the little brownie spirit they had seen before. He was dressed in a frosty, white coat and cap quite like a tiny Eskimo. They both clapped their hands gleefully.

"We were just talking about you," exclaimed Dorothy, "and thought you would be glad to hear of our new music club. But we supposed you were way around the globe by this time."

"Yes, I was in Japan yesterday," said the Spirit of Music; "but I came here today, in fact just arrived to hear you say you did not know what was meant by melodic curves."

"We have never had melodic curves," responded Ruth Ann. "I suppose we are not advanced enough."

"Oh yes you are!" assured the Spirit. "You know all melodies curve up and down."

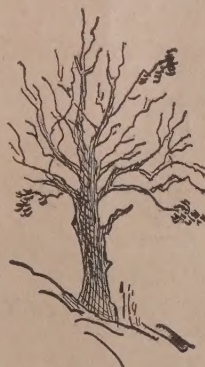
"Of course they must go up and down! There is no other way for them to go,"

said Dorothy. "They would not be melodies if they stayed on the same note."

"Exactly," responded the spirit. "Now how do you make them sound when they move up and down?"

"Our teacher says that a very good rule is to make an ascending melody stronger and a descending melody softer," replied Ruth Ann.

"That is quite a good plan," said the spirit thoughtfully; "but first, you must examine the music and see what the composer wants you to do. If there are marks of expression you must follow them closely. However, you have to do some thinking for yourself; and you should experiment with your melodies and listen very intently to notice how they sound."



"I guess you can,"
said the voice from
the tree.

"I was trying to shade a melody in my practice this morning; but my fingers were not quite strong enough to bring it out as it should sound," replied Dorothy.

"Then you should soften the other places enough so that the ones that need the tone would have a good chance to sing out," said the spirit. "But you did quite fine practicing this morning."

"What!" exclaimed Dorothy. "Were you there?"

"Indeed I was. I sat on the curtain-rod all the time."

"Then you did not hear me practicing?" queried Ruth Ann.

"Oh yes I did. You were doing your D minor scale when I was there; and I am glad to say that you kept your notes well with the metronome."

Just then a gust of wind blew the snowflakes in a quick little flurry. They looked up into the tree and the spirit was gone.

Mr. Jazz

By Margaret A. Fassitt

O, Mr. Jazz we're tired of you,
We are, we are, we are,
We wish you'd go to the trolley-track
And take the first fast car.
And don't come back old Mr. Jazz
Until we send for you,
We'll let you stay a month and a day
Perhaps a year or two.

We've hummed and played and danced
with you,

We've thumped you day and night,
Till we've forgotten old time airs
That used to give delight.
Forgotten dainty "Sweet Marie,"
And "Annie Laurie" too!
We've left them all for you, old Jazz,
These songs that were true blue.

You really have no tune at all
No happy, gentle sway,
Just rattle-bang unpleasant noise
We hear by night and day;
Because you were so popular
We feared to say you nay,
So Mr. Jazz please go away
And stay, and stay, and stay.

Foreign Contest

Musical Conditions in My Town

(Prize Winner in Foreign Contest)

We Filipinos are music loving people. We have Spanish blood in us; that is why. My town, which is Manila, is sometimes called the land of music. In nearly every family in my town there is at least one member who is a musician. I classify them as the taught and the untaught musicians. What I mean of the taught musicians are those who study in the conservatories in Manila, and the untaught are those who play by ear. I will illustrate to you how the people in my town are music loving people.

In our family I am studying violin, my sister is studying piano, my mother is studying piano. My nine-year-old brother is a singer, for he sings in his school whenever there is a commencement exercise.

We have some poor neighbors, though poor, yet happy. At sunset when their tasks are done they sing and play. One plays an accordion, another a guitar, the third a fiddle and the fourth a mandolin, while the fifth plays a flute made of bamboo.

In our rear is a family of old folks, the youngest member being a half century old. It is the youngest that is a musician in that family. The harp reveals an unknown mystery when she plays on it. How I enjoy the music of this ancient instrument. If you take a walk one night in my town you will see three or four persons having a concert in a barber shop. A barber shop is a musical center not only in my town, but throughout the Philippines. There are many Filipino composers now in Manila. The chief mediums which help in making the Filipinos a music loving people are the theaters, bands, orchestras and the barber shop concerts. The untaught musicians are one-third and the taught are two-thirds in Manila.

"How," you will ask, "can these musicians play if they are untaught?"

My answer is this. "If poets are born and not made it is also true with musicians. Those who are born musicians are really musicians, and they will become musicians whether they play by note or by ear."

PASCUL TRINIDAD (Age 15),
1731 Sulo, Santa Cruz,
Manila, P. I.

HAPPY NEW YEAR TO EVERYBODY

OPERETTAS FOR JUVENILES

Select Now from this Attractive Material for Spring Production



THE GOLDEN WHISTLE

A Juvenile Operetta

Music by

MRS. R. R. FORMAN.

Charming musical numbers, entertaining dialog and sprightly dances combine to make this tuneful operetta pleasurable. It can be extended by utilizing choruses of elves, roses and butterflies, or by adding attractive little dances. The music includes four easy but effective solos and several choruses.

Price, 60 cents

LET'S GO TRAVEL-ING

An Operetta for Children

By CYNTHIA DODGE

Children will enter into the spirit of this charming little operetta most naturally, because its story is based upon the self-entertaining instincts of children on a rainy Saturday morning. There are fourteen speaking parts and five easy solos to be sung. The other musical numbers are all very pretty and are in unison. Full staging and costuming directions are given.

Price, 60 cents

PANDORA

An Operetta in Three Acts

By C. E. LeMASSENA

Many successful presentations of this excellent operetta have been given. The music is tuneful and entertaining, while the dialog and action can be handled by any group of juveniles. The story is based on Hawthorne's "The Paradise of Children." Young folks will enjoy participating in this little work, and the audience will find it enjoyable.

Orchestration May be Rented

Price, \$1.00



A ROSE DREAM

An Operetta for Young Folks

Music by

MRS. R. R. FORMAN

Boys and girls, or girls alone may be used in this musical playlet, which contains some bright and melodious numbers. There are eight main characters and twelve or more in the chorus as may be desired. The six little solo numbers are within the capabilities of a juvenile, and will be found enjoyable.

Price, 60 cents

RAINBOW'S END

An Operetta for Children

By CYNTHIA DODGE

This little operetta will furnish about an hour of excellent entertainment, and will be a delightful work for a large group of boys and girls. At least sixteen of each are required for the choruses, all of which are sung in unison. Three scenes are used in the action, the first and third being the same. There are eleven characters having speaking parts and individual action.

Price, 60 cents

MOTHER GOOSE ISLAND

A Musical Play for Children

By GEO. L. SPAULDING

The music of this little work is brilliant and melodious, and is set to a story that is lively and interesting. There are pretty little solos for most of the Mother Goose characters.

Price, 60 cents

A DAY IN FLOWERDOM

An Operetta for Young Folks

By GEO. L. SPAULDING

The characters of this pretty operetta are, with one exception, well-known flowers. The costume is easy, and may be effectively done with crepe paper. The two scenes are not difficult to arrange, and add much to the effectiveness of this little work.

Price, 60 cents

THE MOON QUEEN

An Operetta for Young Folks

By LOUIS F. GOTT-SCHALK

Easy, melodious music, added to a bright and interesting dialog, make this a winning little operetta. There are two scenes, one representing a land of Rosy Dawn, and the other depicting the hall of Milky Way. All the chorus work is in unison, and the several solos are tuneful and easy. This can be produced effectively with little effort.

Price, 60 cents

LOST, A COMET

A Musical Play for Young Children

By GEO. L. SPAULDING

The situations developed in this entertaining operetta are humorous and enjoyable. The music throughout is good, and with the aid of attractive settings, it can be made quite effective. There are two scenes, both easily managed. The first is a lawn or garden and the second a reception hall or throne room. It can be presented in about three-quarters of an hour.

Price, 60 cents

DAY BEFORE YESTERDAY

Juvenile Operetta

By CYNTHIA DODGE

This operetta is cleverly planned and interspersed with music that is attractive and easy to sing. Following the idea suggested in the title, the pages of history are made to open and well-known historical characters step out. Full directions as to staging and costuming are given.

Price, 60 cents

THE ISLE OF JEWELS

A Musical Play for Juveniles

By

GEO. L. SPAULDING

The opportunities in this musical play for picturesque staging and costuming are extensive, since the characters personify various popular jewels. The solo parts, as well as the unison choruses, offer material which will be enjoyed by the children who render them. The whole work, which is in two scenes, may be presented in a little over a half hour.

Price, 60 cents

PAGEANT OF FLOWERS

Children's Operetta

By RICHARD KOUNTZ

This is more in the nature of a pageant than an operetta and may be presented indoors or outdoors. About forty children are necessary, although more can be used with good effect. The music, tuneful and attractive, departs from the unison in some places, and a second part is given, but this may be omitted as desired.

Price, 60 cents

THE FAIRY SHOEMAKER

Pastoral Operetta in Two Scenes

By T. J. HEWITT

May be produced by boys and girls, or by boys alone. It is suitable for indoor or outdoor performance, and if given indoors, the scenery is very easy of preparation. The music and action are bright and entertaining.

Price, 60 cents

MILKMAIDS AND FARMERS

A Musical Diversion for Young Folks

By GEO. L. SPAULDING

This musical sketch for at least four boys and four girls is a diversion from the usual operetta, in that it has no dialog to embarrass beginners. Instead the tuneful little chorus numbers are interspersed with dances and marches.

Price, 60 cents

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month "What I Like Best in Music." Must contain not over one hundred and fifty words. Any boy or girl under 15 years of age may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, before January 20. Names of prize winners and their contributions will be published in the April issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet. Do not put puzzles and essays on the same sheet. Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

FOLK-SONGS (Prize Winner)

Of all kinds of music, I like folk-songs best. Many of the old folk-songs had interminable verses. Some had very humorous texts, which were droned out to melancholy tunes which were not at all appropriate to the spirit of the words. Highwaymen and poachers were often popular heroes and many folk-songs were dedicated to their bold exploits. About 1540 sheets containing the verses of folk-songs commenced to be sold. They must have been very popular because we find in the Seventeenth Century that many printers in London were engaged in manufacturing such ballads in large quantities. About forty years ago American printers also printed ballad sheets. They sold for a penny each and contained the words of the popular songs of the day. Sometimes the sheets were two or three feet square.

HELEN QUINN (Age 12), New York.

FOLK-SONGS (Prize Winner)

Who does not love the folk-songs? I think the folk-songs of a nation are a part of its soul. We in America love the old plantation melodies, reminding us of our own early nation. The "gay cavaliers" in the early days brought the folk-songs of England to America, and they are sung yet. But the most fascinating of folk-songs are the wild, hurrying melodies of the Balkans, characteristic of the Gypsies. Even the rhythm of these gives one a care-free sensation and produces scenes in our minds of dancing Gypsies, flashing campfires and flaming scarlet.

The characteristics of a people will always be pictured in their folk-song.

ELEANOR SANDS, Pennsylvania.

FOLK-SONGS (Prize Winner)

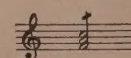
The people themselves composed the largest class of music lovers. They sang according to their own instincts and feelings. About the end of the fourteenth Century the folk-songs reached a high degree of importance. Between that period and the Seventeenth Century masters of the science of harmony built their serious works upon some popular folk-song as a thematic basis. The old French melody, "L'homme Arme" was one of the most popular melodies, and it is often heard in the masses of the distinguished Netherlands' composers. It was the song of the people that carried the vital spark of musical development, not the mathematical music of the Greeks nor the rigid rules of the medieval scholars.

VERA VOGT (Age 14), Illinois.

Question Box

DEAR JUNIOR ETUDE:

In the JUNE ETUDE there is a song called "I heard the Voice of Jesus say," at the close of which there are a number of notes printed like this:



Will you please tell me what it means?

L. C. (Age 13), Kentucky.

Answer—The printed notes that you refer to are really an abbreviation. Sometimes it takes up a good deal of room to write a great many eighth notes or sixteenth notes, and if they are all on the one line or space they are sometimes abbreviated. The eighth-note flag is added to the half-note stem, meaning that the time of the half-note is to be filled up with eighth-note repetitions.

Puzzle Corner

Musical Trios

By E. Mendes

1. Use the last 3 letters of a instrument for the first 3 letters letter bird.
2. Use the last 3 letters of a instrument for the first letters letter word, meaning soon.
3. Use the last 3 letters of a instrument for the first letters of a stinging plant.
4. Use the last 3 letters of a instrument for the first letters of ter word, meaning highly decorat
5. Use the last 3 letters of a instrument for the first letters of a flower.
6. Use the last 3 letters of a instrument for the first letters of ter bird.

Answer to October Puzzle

Verdi.
Mozart.
Bach.
Handel.
Czerny.
Grieg.
Chopin.
Liszt.
Brahms.

Prize Winners

J. P. Doyen (Age 13), Canada.
Sarah McClellan (Age 14), Pennsylvania.
Marjorie Mason (Age 13), Ohio.

Honorable Mention for October

Harold Thompson, May Belle Smith, Armah, Janet Hillman, Hildagard, Stella Hail, Leona Jenkins, Edmundo, Auguste Varrault, Evelyn Om

Honorable Mention for October

Selina Hill, Blanche Hall, Marylyn Betty McMillen, Georgina Talbot Miller, Marjorie Mason, Jack Hooker, Louise Mason, Jane Grover Gray, R man.

Foreign Contest

The essay of one of the prize winners Foreign Contest appears in this issue. winner lives in the Philippine Islands. other prize winners for essays were Frear (Age 15), Alberta, and Helen call (Age 13), New Foundland.

In the puzzle contest the winners Raymond Wilkinson (Age 10), New Betty Rudd (Age 10), New Zealand Frances McBurney, Cuba.

Letter Box

DEAR JUNIOR ETUDE:

Several of my pupils have seen of the JUNIOR ETUDE members and about the organization. Could you inform me what the dues amount to? music students may belong.

Respectfully,

N. B.—THE JUNIOR ETUDE has received letters similar to the above at times the answer has been printed. no organization of any kind connected with the JUNIOR ETUDE. Any one may write letter box and any one under fifteen years of age may enter the contests. It is necessary to be a subscriber. Junior tell your friends this, as some may be uncertain about it.

Letter Box List

Letters have also been received from Bush, Waverly Barbe, Catherine Power Green, Mary Agnes Crews, Virginia Virginia Strickland, Mary Kathryn V Heaps, Pauline McNally, Mary Emard, Odella Baron, Frances Virginia Henrietta Gibson, Melda Haynes, Pearce, Glemma Sue Thompson, Elizabeth Wilkenson, Charlotte Merry, Dor Brooks, Harriette Branch, Raye E Evangelina Adams, Louise Felder, Margaret Berner, Helen Davis, Jannette Martha Wood, Virginia Mays, Mary Ethel A. Haygood, Doris Hinsey, I Clotfelter, Edna Coon, Vernon Jones Davis, Mildred McNulty.

How very strange it must have been To live in olden days.

Instead of five lines on the staff They had eleven—makes me laugh.

It's true, my teacher says.

Examination privileges will be extended to those who are interested

THEO. PRESSER CO., 1712-1714 Chestnut St. PHILA., PA.

MUSIC PUBLISHERS AND DEALERS